RUSH
ROCK 'N' ROLL
COMICS
49
JULY
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REVOLUTIONARY
UNAUTHORIZED AND PROUD OF IT.
Scott Jackson
Rush

by Todd Loren

Who Are You?

AS WE APPROACH the fiftieth issue, I think this is a very good time to find out about what our readers are thinking. So please take the time to answer the questions in this survey. Just make a copy or write on a separate piece of paper your answers to corresponding numbers (1,2,3,etc.). Just to make things a little more interesting, we'll be giving away three pieces of artwork from this issue to randomly selected respondents!

QUESTIONS

1. Do you prefer stories which:
   A) Provide a wide overview of the band's history; B) Focus in on specific incidents; C) Other (specify)
2. Do you prefer stories with:
   A) More captions and less dialogue; B) More dialogue and less captions; C) Other (specify)
3. Do you prefer books with:
   A) One story per book; B) One main story and other small features; C) Other (specify)
4. Who is your favorite Revolutionary Comics artist?
5. Who is your favorite Revolutionary Comics writer?
6. In this column would you like to see:
   A) More letters; B) More essays on non-music topics; C) More investigative stories; D) More on the feature band; E) Other (specify)
7. If we had more than one story per book, should that include:
   A) A mini-bio of a related band; B) A mini-bio of a totally unrelated band; C) A satire of the band; D) An unrelated satire; E) Other (specify)
8. Do you buy Rock N' Roll Comics at:
   A) Comicbook store; B) Record store; C) Convenience store; D) Other (specify)
9. Would you consider yourself primarily a:
   A) Collector; B) Reader; C) Other (specify)
10. What is your age?
11. Are you:
    A) Male; B) Female
12. What is your educational status?
    A) No high school; B) Some high school; C) High school graduate; D) Some college; E) College graduate; F) More than one degree
13. How many in your household?
14. What is your annual income?
15. What is the annual income of your household?
16. How many people generally will read a copy of Rock N' Roll Comics which you buy (yourself included)?
17. How many issues of Rock N' Roll Comics would you say you own?
18. Do you:
    A) Throw them away; B) Save them; C) Other (specify)
19. What other Revolutionary Comics do you buy?
20. What magazines do you buy?
21. What other comicbooks do you buy?
22. What is your favorite TV show?
23. Who is your favorite band/recording artist?
24. What is your favorite movie?
25. On a scale of 1-5 (1=never, 5=every day) how often do you purchase:
    A) Candy; B) A movie ticket; C) A cd; D) A pre-recorded tape; E) A comicbook; F) Gum; G) Cigarettes; I) Beer; J) A book; K) A magazine; L) Video tape (rental); M) Sports cards; N) Soda; O) Chips; P) Condoms
26. If the presidential candidates were as follows, would you vote for:
    A) George Bush; B) Bill Clinton; C) H. Ross Perot

...LETTERS...

Cover Me

I have almost all of your books and I love them all! I bought about fifteen of your books at a comic book convention. Alot of people had your books there. Hopefully, a lot more stores will order them if they sell well at the convention.

I would also like to say the cover art is excellent. Especially #42, Metallica II--it was great!!! Please don't give up. As long as your keep making them, I'll keep buying them. Keep up the good work.

Jenni Rodriguez
Chicago, IL

(continued on page 31)

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WINTER IN NEW ENGLAND, CIRCA 1992. THOUSANDS BRAVE THE BITING FROST AND RELENTLESS SNOW TO SLIDE INTO THE PARKING LOT OF THE LOCAL ARENA.
THE ARCTIC EVENING IS ALIVE WITH ROVING GANGS OF SHIRT SELLERS WHO ACCOST HAPLESS ATTENDEES WITH THEIR WARES. EARS ARE IN BRITTLE DANGER OF SHATTERING IN THE GELID AIR, AND ALL ARE ANXIOUS TO LEAVE THIS FROZEN TUNDRA AND ENTER THE CONFINED, COMFORTING RECESSES OF THE CONCERT HALL.
IT'S FRIGGIN' COLD OUTSIDE, PEOPLES! TO THE VERY MARROW...
TONIGHT: RUSH
EX-POSEURS
COMPOSER JAY ALLEN SANFORD
VISUALS & TYPE TERRY PALLOT
CHOREOGRAPHY TODD LOREN
WITH SPECIAL GUEST DAN MACDONALD
... HOWEVER, INSIDE, BOY IT'S GONNA BURN LIKE THE FURNACE OF MEPHISTOPHELES*!
"While Pensive Poets Painful Vigils Keep, Sleepless Themselves, To Give Their Readers Sleep" Alexander Pope (1728)
* IN GOETHE'S TALE, THE EVIL SPIRIT WHO CONTRACTED FOR THE SOUL OF FAUST.

IN THE STYGIAN DEPTHS OF THE BACKSTAGE DRESSING ROOMS, YOU WON'T FIND THE USUAL SUBTERRANEAN ROCK'N'ROLL DEBAUCHERY AND DERANGEMENT.
THE POTENTATES OF THE EVENING AREN'T GREEDILY PAWING GROUPIES OR CONDUCTING EXPERIMENTS IN PHARMACEUTICAL TOLERANCE.
POPE
THE DUNCIAD
NO, YOU'LL LIKELY FIND THE THREE MEMBERS OF **RUSH** EITHER REHEARSING WITH INTENSIVE SINGLEMINDEDNESS, OR CATCHING UP ON THEIR RESPECTIVE READING LISTS.
PERHAPS NOT A TABLEAU YOU'D EXPECT FROM A HARD ROCK BAND WHO COMMANDS A LEGION OF DEVOTED FOLLOWERS AND SELLS OUT ARENAS ALL OVER THE CIVILIZED WORLD. THIS IS ***NOT***, HOWEVER, A **TYPICAL** ROCK BAND.
THE WAY BACK MACHINE, INC.
NAME^GEDDY LEE (ID "GARY LEIBOVITCH") BORN^7/29/53 BIO^POLISH PARENTS, SURVIVORS OF WWII CONCENTRATION CAMP. AFTER LIBERATION, THEY EIMGRATE TO CANADA. MOTHER PRONOUNCES NAME "GEDDY" INSTEAD OF GARY. RAISED NEAR TORONTO (WILLOWDALE^SEE TOPOGRAPHY ENTRY). RE MUSIC^EARLY INFLUENCES ARE THE WHO, CREAM. FIRST INSTRUMENT IS ACOUSTIC GUITAR, LEARNS "FOR YOUR LOVE" (ID YARDBIRDS), SWITCHES TO BASS WHILE IN HIGHSCHOOL (ALSO ATTENDED BY ID ALEX LIFESON).
NAME^ALEX LIFESON (ID WITHHELD BY SUBJECT REQUEST) BORN^8/27/53 BIO^YUGOSLAVIAN PARENTS, IMMIGRANTS TO CANADA. ALEX BORN IN FERNIE, BRITISH COLUMBIA (WESTERN CANADA^SEE TOPOGRAPHY ENTRY), RAISED IN TORONTO, SUBURB OF WILLOWDALE (^SEE ID GEDDY LEE). RE MUSIC^EARLY INFLUENCES ARE THE WHO, BEATLES. FIRST INSTRUMENT IS CHEAP JAPANESE KENT CLASSICAL (CHRISTMAS 1966) WITH "TELEPHONE WIRE STRINGS." LEARNS COMMERCIAL JINGLES, "SATISFACTION" (ID ROLLING STONES). ACQUIRES CENDRA GUITAR, BORROWS AMP FROM NEXT DOOR NEIGHBOR AND TAPES THE WORD "VOX" ON IT WITH SILVER MASK. FORMS GARAGE BAND WITH ACROSS-THE-STREET SCHOOLMATE JOHN RUTSEY (ID RUSH ORIGINAL DRUMMER) AND ROTATING ROSTER OF ASPIRING LOCALS.
NAME^NEIL PEART (NO AKA ON FILE) BORN^9/12/52 BIO^BORN IN HAMILTON, ONTARIO, SUBURB OF TORONTO. LIBERAL MIDDLE CLASS PARENTS ENCOURAGE MUSICAL ASPIRATION FROM AN EARLY AGE. RE MUSIC^ORIGINALLY LEARNS PIANO, INFLUENCED BY GENE KRUPA (ID JAZZ) AND KEITH MOON (ID THE WHO), PLAYS DRUMS IN HIGHSCHOOL BANDS. AT EIGHTEEN, GOES TO ENGLAND (ID IMPLODING EMPIRE) WHERE HE DISCOVERS THE FICTION OF AYN RAND (ID AUTHOR), WHOSE PHILOSOPHY WOULD LATER FIGURE INTO HIS LYRIC WRITING. ON RETURN TO CANADA, PLAYS IN ONTARIO BAR BANDS, WORKING DAYS IN GYM, SELLING FARM EQUIPMENT, ETC. (ID POVERTY LEVEL WAGES).

JOHN
JOHN'S BROTHER, BILL
ALEX
WE BOUGHT THIS WAYBACK MACHINE FROM SOME NERDLING NAMED SHERMAN AND A DOG-FACED LITTLE GUY NAMED PEABODY, AND THEY ASSURED US THAT IT COULD PROVIDE US WITH ALL THE BACKGROUND WE NEED. SO LET'S KICK IT INTO GEAR WITH A LOOK BACK AT THE FALL OF 1968, IN THE TORONTO SUBURB OF SCARBOROUGH.
WE'VE BEEN JAMMING AT PARTIES, AND THAT'S BEEN FUN, BUT IT'S TIME FOR A REAL GIG! WE COULD GET INTO THAT SNACK SHOP DOWNTOWN, THE COFF-IN...
BUT WE DON'T EVEN HAVE A NAME* FOR THIS BAND LINEUP YET!
YOU GUYS SHOULD HAVE A NAME THAT DENOTES ACTION, LIKE ALL THE CREAM SONGS YOU PLAY. SOMETHING WITH ONE SYLLABLE AS WELL... LIKE, RUSH!
*ONE OF THEIR PREVIOUS MONIKERS BEING "THE PROJECTION"
THEY MAKE AN UNINSPIRING TWENTY-FIVE DOLLARS AND SEEM TO BE ON THEIR WAY AS A PAID BAND, BUT THEIR BASSIST SOON DROPS OUT.
HEY, HOW'S IT GOING, GEDDY? IT'S ALEX.
AW, NO, DON'T TELL ME YOU WANT TO BORROW MY AMP AGAIN, YOU MOOCH!
NO, ACTUALLY IT'S YOU I WANT TO BORROW! WE HAVE A REGULAR COFFEE-HOUSE GIG, BUT WE LOST OUR BASSIST! COULD YOU SIT IN? IT'D BE PRETTY EASY, WE MOSTLY DO BLUESY STUFF.
WELL... I HAVE BEEN WANTING TO CHECK OUT THIS DRUMMER OF YOURS YOU'VE BEEN TELLING ME ABOUT. STILL, I WONDER WHY YOU GUYS LOSE SO MANY PLAYERS!?!
WELL, THE DEFINITIVE POWER TRIO LINEUP IS NEARLY SETTLED. ALEX, GEDDY, AND JOHN DO GIGS ABOUT TOWN FOR AWHILE, PLAYING HENDRIX AND STONES SONGS NOW AS WELL AS COMPOSING A FEW NEW TUNES CUT FROM THE SAME SWARTHY CLOTH (GEDDY AND ALEX COLLABORATE ON MOST OF THE WRITING, THOUGH "IN THE MOOD" IS AN EARLY SOLO-GEDDY PIECE.).
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AS WITH ANY FORMULATIVE BAND, THERE ARE TRIBULATIONS TO ENDURE. IN EARLY 1969, A KEYBOARDIST IS ADDED, THE GROUP'S NAME IS CHANGED TO HADRIAN AND GEDDY LEE IS TEMPORARILY OUT!
SLAM!
GEDDY FORMS A SIDE BAND (WHICH DOES QUITE WELL), BUT BY THE TIME AUTUMN'S CARPET DESCENDS, RUSH HAS RE-ESTABLISHED IT'S CONCLUSIVE TROIKA.
I SUPPOSE THE FACT THAT MY BAND WAS DOING BETTER THAN YOURS HAD NOTHING TO DO WITH RINGING ME UP, JOHN!
'COURSE NOT, GEDDY, WE JUST MISSED YOUR BANSHEE OF A WAIL! ME AND ALEX COULDN'T SING WITH A GUN TO OUR HEADS, AND WE REALLY DIDN'T NEED A KEYBOARDIST*
* THE EX-KEY PLAYER, LINDY YOUNG, WOULD LATER END UP GEDDY'S BROTHER IN LAW! GEDDY MEETS HIS SISTER NANCY AROUND THIS TIME, AND THEY DATE.
YOU WANT TO HEAR SOME WAILING, CHECK OUT THIS ALBUM BY THIS NEW GROUP LED ZEPPELIN!*
*SEE R'N'R #13: THIS SEMINAL LP FIGURES HEAVILY INTO RUSH'S SOUND FROM THIS POINT FORWARD, USHERING THEM FROM HIGH SCHOOL STUDENTS TO GENUINE HEADBANGERS.
THROUGH 1971, THEY'RE PLAYING SCHOOLS AND DANCEHALLS THROUGHOUT THE TORONTO AREA (AND, WHEN THE DRINKING AGE IS LOWERED, NIGHTCLUBS), WITH ALL OF THEM DROPPING FROM THE SCHOOL SYSTEM TO CONCENTRATE ON THE BAND. A SECOND GUITARIST EVEN FLITS THROUGH BRIEFLY.
DANCE
TONIGHT - RUSH
I HEAR THAT THEY PLAY SO LOUD, THE WAITRESSES CAN'T HEAR THE DRINK ORDERS!
COOL!
YOU KNOW, THERE AREN'T ANY GIGS ON THE SCHEDULE FOR TWO MORE WEEKS! IT'S TOUGH PLAYING SO MANY ORIGINALS WHEN EVERYONE WANTS TO HEAR TOP 40!
RIGHT NOW, WE'RE NOT EVEN MAKING ENOUGH TO REPLACE OUR BROKEN EQUIPMENT.
MONEY'S TIGHT ALL RIGHT. I MOVED OUT OF MY PARENT'S HOUSE, BUT I CAN'T MAKE MY RENT UNTIL WE GET MORE WORK!
WE'RE ALL IN THE SAME BOAT, ALEX, BUT ONE THING WE WON'T DO IS DROP ORIGINALS LIKE "WORKING MAN" AND "IN THE MOOD" FROM THE SET! IF WE DON'T DO THIS THING OUR WAY, WE'RE NOT GOING TO BE ABLE TO STAND DOING IT AT ALL!

BY 1972, THINGS HAVE PICKED UP AND THEY'RE PLAYING OUT CONSTANTLY, PERFORMING MORE COMPLEX PIECES ALONG THE LINE OF ROCK'S VANGUARD (PINK FLOYD, GENESIS, KING CRIMSON). ALEX'S PLAYING, IN PARTICULAR, HAS IMPROVED IMMENSELY, DUE IN PART TO CLASSICAL GUITAR LESSONS.
THE MANAGERS* STILL HAVEN'T GOTTEN ANY BITES FROM THE RECORD COMPANIES.
YOU KNOW WHAT WE'LL HAVE TO DO... SAVE UP AND RENT SOME STUDIO TIME OURSELVES! THAT WAY, WE'LL HAVE A PROFESSIONAL TAPE TO SHOP AROUND.
*RAY DANIELS AND VIC WILSON
SO, IN 1973, THEY RECORD BUDDY HOLLY'S "NOT FADE AWAY" AND AN ORIGINAL, "YOU CAN'T FIGHT IT", AT A SMALL TORONTO STUDIO. STILL, THE TAPES ARE TURNED DOWN BY EVERY CANADIAN LABEL... TWICE!
BUT LONDON RECORDS SAID THEY'D DISTRIBUTE THE SINGLE IF WE HAD SOME PRESSED UP. SO I GUESS WE'LL HAVE TO FORM OUR OWN LABEL.
IT'LL COST A FEW HUNDRED TO SET UP, BUT AT LEAST WE'LL HAVE A RECORD OUT THERE.
THUS, THEIR OWN "MOON RECORDS" IS FOUNDED.
A FEW MONTHS LATER.
IT'S KILLING ME, ALEX! THE RECORD'S JUST NOT SELLING!
RAY AND VIC STILL HAVE FAITH IN US THOUGH. THEY'RE EVEN WILLING TO SPRING FOR ANOTHER RECORDING SESSION! WE PICKED A COUPLA GREAT MANAGERS.
LE'S RECORD RACK
I JUST HOPE OUR DRUMMER'S UP TO IT! JOHN'S BEEN HAVING TROUBLE GETTING MOTIVATED LATELY, AND I DON'T THINK HE ENJOYS DOING THE LYRICS... HE COMPLAINS THAT THERE'S NOTHING TO WRITE ABOUT!
I THINK HE'S JUST PUT OFF ABOUT THE WAY THE MUSIC IS VEERING FROM HARD ROCK INTO THE MORE PROGRESSIVE KING CRIMSON KIND OF STUFF.
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THEY BOOK SOME RELATIVELY CHEAP (MIDNIGHT) STUDIO TIME AND RECORD THEIR FIRST LP IN AN EIGHT HOUR SESSION (JOHN NEVER FINISHES THE LYRICS, SO GEDDY DOES SOME SEAT-OF-THE-PANTS AD LIBBING). FRIEND **TERRY BROWN** (PRODUCER OF SYMPHONIC ROCKERS PROCOL HARUM) MIXES, AND THE END RESULT IS A SERVICABLE MASTER FOR JUST UNDER $10,000.
LABELS STILL SHY AWAY, BUT RUSH PUTS THE ALBUM OUT ON THEIR OWN **MOON RECORDS**, WITH LONDON DISTRIBUTING.
LONDON RECORDS
THEIR ALBUM IS RELEASED IN CANADA IN 1974.
I GUESS IT'S A **HOMETOWN** HIT, BUT IT'S SURE NO SALES BLOCKBUSTER! MAYBE WE'LL ATTRACT A LITTLE MORE ATTENTION AFTER WE GET OUT ON THE ROAD.
RUSH
THEY SUPPORT THE NEW YORK DOLLS.
SEE R'N'R COMICS #15 FOR THE STORY OF THE NEW YORK GLAM PIONEERS.
I'M GONNA POP AN 8-TRACK IN...
HEY, WAIT A MINUTE, WHAT'S THIS SONG ON THE RADIO? A NEW LED ZEPPELIN CUT?
"THEY CALL ME A WORKING MAN, I GUESS THAT'S WHAT I AM!"
A COPY OF THE RUSH ALBUM HAS LANDED IN CLEVELAND, WHERE LOCAL STATION WMMS BEGINS PLAYING "WORKING MAN".
YOU HAVEN'T HEARD THIS YET! IT'S SOME THREE-MAN-BAND FROM CANADA. THEY'RE COMING TO TOWN WITH ZZ TOP SOON!
WE SHOULD GO!
THIS RUSH-HOUR RADIO ACTIVITY COMES TO THE ATTENTION OF **MERCURY RECORDS** IN THE U.S., AND THE BAND IS EVENTUALLY SIGNED TO A TWO-ALBUM, $200,000.00 DEAL! IN ADDITION, MERCURY WILL RE-PRESS AND RE-RELEASE THE FIRST ALBUM STATESIDE, AND A FOUR MONTH U.S. TOUR IS BOOKED.
CONTRACT
Alex Geddy Neil
A **TOUR**?! WE'VE BEEN ON THE ROAD MONTHS ALREADY! I'M TIRED OF THE HASSLE, AND I'M TIRED OF THESE **SONGS**! THIS ISN'T THE SAME BAND I HELPED PUT TOGETHER!
BESIDES, I'VE GOT DIABETES! I CAN'T BE TRIPPING ALL OVER AMERICA, LIVING IN BUSSES AND EATING CRAP! IT'S CRAZY!
COUNT ME OUT... OF **EVERYTHING!**
6

I CAN'T **BELIEVE** IT! JOHN AND I HAVE BEEN HANGING OUT SINCE WE WERE **KIDS**, PLAYING STREET HOCKEY TOGETHER! WHAT DO WE DO?!
NOT MUCH CHOICE, EH? GET A NEW DRUMMER BEFORE THE TOUR STARTS!
IN ONE **WEEK?!?**
AUDITIONS...
LOOK AT THIS GUY! HE TRANSCRIBED ALL THE DRUM PARTS FROM THE ALBUM AND HE'S JUST PLAYING IT NOTE FOR NOTE!
NO IMAGINATION, NO ACTION... WHO'S NEXT?
GUY FROM SOME ONTARIO BAND, **HUSH.** SELLS TRUCK PARTS BY DAY AND BURNS DOWN THE CLUBS WITH HIS DRUMMING BY NIGHT, FROM ALL I'VE HEARD.
THERE HE IS. NEIL PEART.
HE CARRIES HIS KIT AROUND IN GARBAGE CANS?! WILD!
AND HE CAN PLAY! IT'S A FOREGONE CONCLUSION THAT NEIL WILL COMPLEAT THE LINEUP.
NEAL PRODIGIOUSLY LEARNS THE REPERTOIRE, EVEN **ENLARGING** THEIR SOUND WITH HIS MATHEMATICALLY POWERFUL RIFFS. ALL NEW GEAR IS AT THEIR FINGERTIPS, THANKS TO THEIR GENEROUS ADVANCE.
ABSOLUTELY TERRIFIC, EH? I CAN FINALLY GET A WHITE RICKENBACKER, MARSHALL AMPS... THIS IS **HEAVEN**, GUYS!
THE AMERICAN JAUNT INCLUDES SUPPORT SETS FOR **BLUE OYSTER CULT**, **NAZARETH**, AND THE LIKE, CONTINUING THROUGH CHRISTMAS 1974.
NEIL HITS IT OFF WELL WITH THE OTHERS FROM THE START, SHARING WITH THEM SIMILAR TASTES IN MUSIC, FICTION, AND LIFE IN GENERAL. NEIL PROVES TO BE A FINE **WRITER** AS WELL, CONTRIBUTING POETIC AND EXPANSIVE LYRICS TO THEIR NEW COMPOSITIONS (AS WELL AS HIS POWERFUL **RHYTHMIC** CONTRIBUTION).
THEY'RE LIKEWISE HITTING IT OFF WELL WITH THEIR **AUDIENCES** (EXCEPT IN BALTIMORE, WHERE THEY'RE BOOED OFF THE STAGE AT A SHA NA NA CONCERT!).
THOUGH THEIR FIRST ALBUM DOESN'T QUITE MAKE THE AMERICAN TOP 100, WORD OF MOUTH IS SPREADING ('COURSE, MANY PEOPLE, UPON HEARING THEIR NAME, CONFUSE THEM AT FIRST FOR HENDRIX CLONES **MAHOGANY RUSH**). THEY EVEN APPEAR ON TV SHOWS LIKE **DON KIRSHNER'S ROCK CONCERT** AND ABC'S **IN CONCERT**.
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IN EARLY 1975, THEY'RE AT TORONTO SOUND STUDIOS WORKING ON THEIR SECOND LP, WITH NEIL PROVIDING MOST OF THE LYRICAL INSPIRATION.
FLY BY NIGHT AWAY FROM HERE, CHANGE MY LIFE AGAIN...
TERRY BROWN AGAIN PRODUCES, AND THE SOPHOMORE DISC IS RECORDED IN A RUSH - JUST OVER A WEEK.
SRRING 1975...
HAVE YOU HEARD RUSH'S NEW ALBUM, "FLY BY NIGHT"? IT'S LIKE, LED ZEPPELIN MEETS YES!
RUSH FLY BY NIGHT
THEY'RE BUSILY TOURING WITH AEROSMITH AND KISS WHEN THE LP PEAKS AT #113.
IN MARCH, ALEX TURNS IN HIS BACHELORHOOD, MARRYING HIS LONGTIME GIRL, CHARLENE. THE HONEYMOON IS INTERRUPTED BY A CONCERT DATE, NATCH!
THEIR THIRD ALBUM, OUT IN LATE 1975, FAILS TO SET ANY SALES RECORDS.
WE'RE HEADLINING IN CANADA,* BUT THE RECORD ONLY MADE IT TO #148 IN THE STATES!
IS IT BECAUSE OF THE KIND OF MUSIC WE PLAY? ARE HARD ROCK BANDS CONSIDERED OLD FUDDY-DUDDIES ALREADY? OR HAVE WE JUST HAD SOME BAD LUCK...
*WHERE THEY WIN A JUNO AWARD (ON PAR WITH A GRAMMY) AS MOST PROMISING NEW GROUP.
WE'RE HARDLY JUST A "HARD ROCK BAND" ANYMORE, GEDDY! WE'VE COME A LONG WAY FROM TWELVE BAR JAMS AND THAT WHOLE CROTCH-ROCK GLAM ATTITUDE! WE'RE NOT JUST POSEURS ANYMORE.
OUR SONGS HAVE DEPTH, FEELING, COMPLEXITY... SOMETHING TO SAY! WHICH REMINDS ME OF SOME NEW LYRICS I'VE BEEN WORKING ON...
I KNOW WE ALREADY DID A SONG ABOUT THIS BOOK ON FLY BY NIGHT, BUT I REALLY DON'T THINK IT CAME ACROSS. I'D LIKE TO USE IT AGAIN, AND FASHION A MORE, WELL, COMPLETE MUSICAL STORY AROUND IT. KIND OF A ROCK'N' ROLL NOVEL.
AYN RAND ANTHEM
I GET THE FEELING THIS IS GOING TO BE A LLOOONNNEGG SONG!
WHAT THE HELL, SONGS LIKE "BY-TOR AND THE SNOW DOG" AVERAGE AROUND TEN MINUTES LONG ALREADY! THAT'S THE DIRECTION WE'VE BEEN MOVING IN.
8

YOU KNOW THE ONLY REASON CARESS OF STEEL AND THE SINGLE* FLOPPED WAS BECAUSE IT GOT NO AIRPLAY! IF WE DO ANOTHER SIDE-LONG SONG, THAT'S GONNA LOOK PRETTY SELF-INDULGENT.
*RETURN OF THE PRINCE
THE WAY I SEE IT, WE EITHER a) BREAK UP, b) GO BACK TO BEING LED ZEP JR. POSEURS OR c) STICK WITH OUR ORIGINAL MANDATE AND JUST DO WHAT THE HELL WE WANT TO DO!!
"We are the Priests of the temple Syrinx. Our Great Computers fill these hallowed halls."
SUCH HEADSTRONG INDIVIDUALS ARE THE BANDMEMBERS, THEY CHOOSE TO BREAK OUT OF THE RESTRAINING MINUTE-COUNT CAGES THAT ROCK SONGS ARE USUALLY FORCED TO PACE WITHIN.
"What Can This Strange Device Be? When I Touch it, It Gives Forth a Sound."
THAT'S WHAT NEIL'S "ROCK NOVEL" 2112 IS ABOUT, INDIVIDUALITY. THE POWER OF THE ONE DWARFING THE STUMBLING, ARCHAIC MACHINATIONS OF GROUPS... WHETHER THEY BE GOVERNMENTS, PEERS, MOVEMENTS, OR WHAT HAVE YOU. ORGANIZATIONS ARE OPPRESSIVE ACCORDING TO THE AUTHOR OF "ANTHEM", AYN RAND, AND THAT PHILOSOPHY IS SHARED TO SOME EXTENT BY NEIL PEART AND HIS MUSICAL PARTNERS.
"another toy that helped destroy the Elder Race of Men!"
RAND'S BASIC THEOLOGY, DUBBED OBJECTIVISM, FORMS THE SKELETAL STRUCTURE FOR NEIL'S LYRICAL EPIC OF A TOTALITARIAN SOCIETY WHERE MUSIC HAS BECOME A FORGOTTEN, FORBIDDEN ALCHEMY.*
GEDDY'S LARGER THAN LIFE SOUND FROM HIS STEINBERGER HEADLESS BASS, NEIL'S RICHLY-GILT PERCUSSION, AND ALEX'S FURIOUS, TOUCH-TONE GUITAR WORK ALL MERGE OVER THE WEEKS OF SESSIONS...
BACK AT TORONTO SOUND, WITH TERRY BROWN BACK AT THE BOARD, THEY TAKE BITS AND PIECES OF SONGS THEY'D WRITTEN DURING THE PREVIOUS TOUR AND PUT THEM TOGETHER (AS WELL AS COMPLETING A FEW SHORTER TRACKS FOR THE B-SIDE.
AND 2112 REARS ITS MAMMOTH HEAD!
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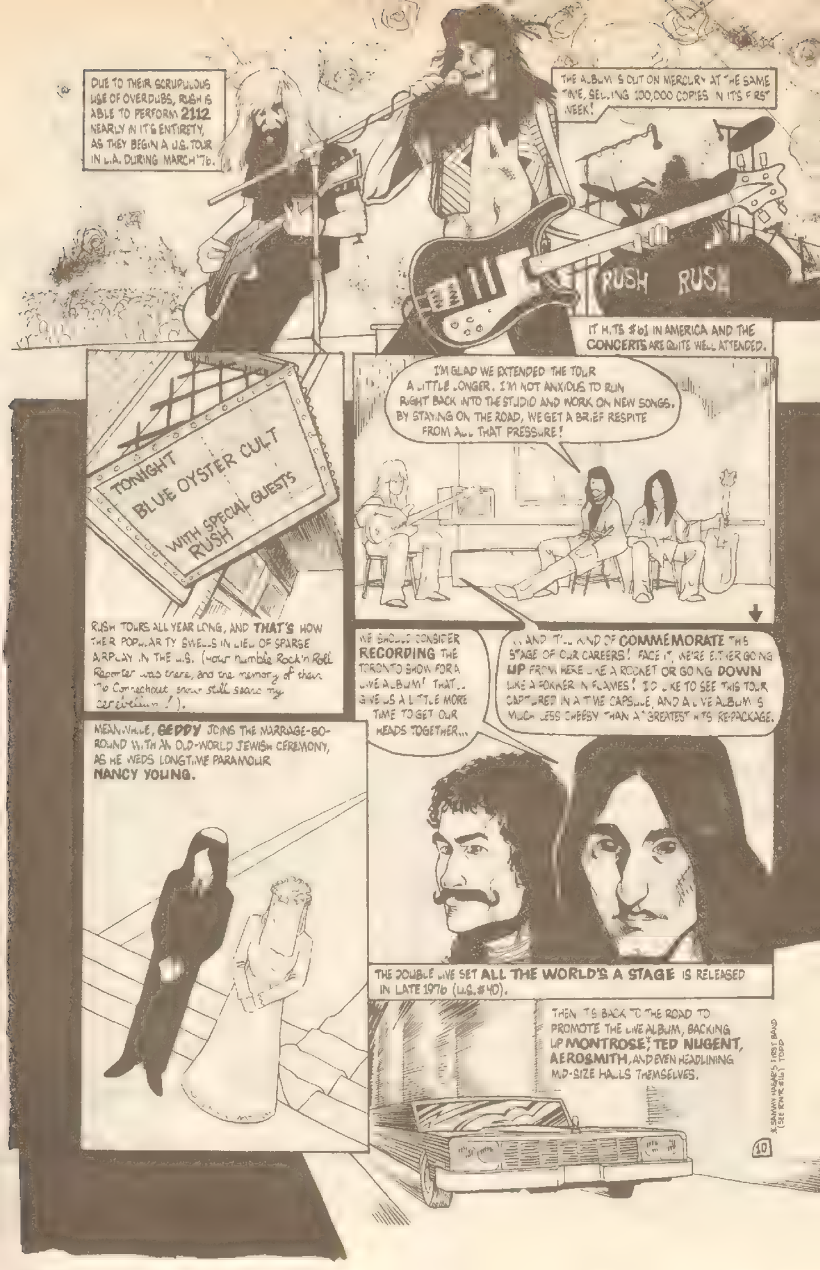
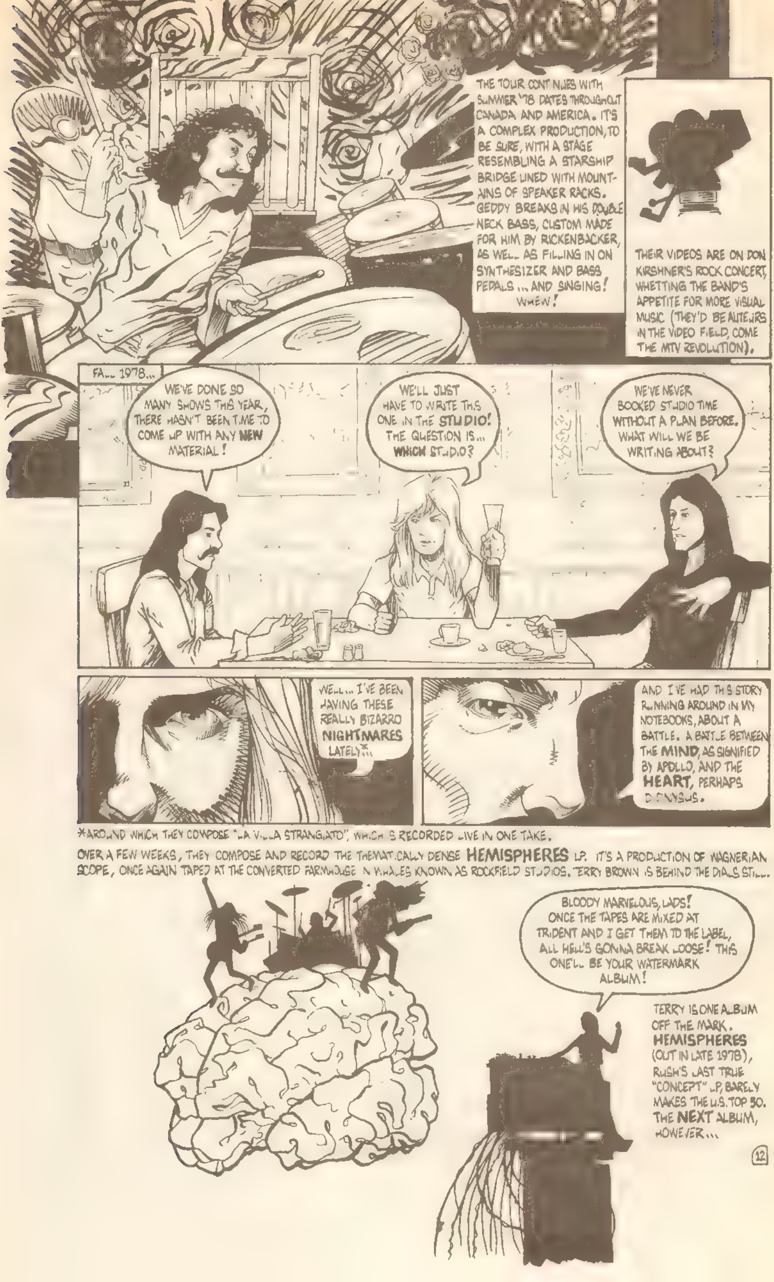
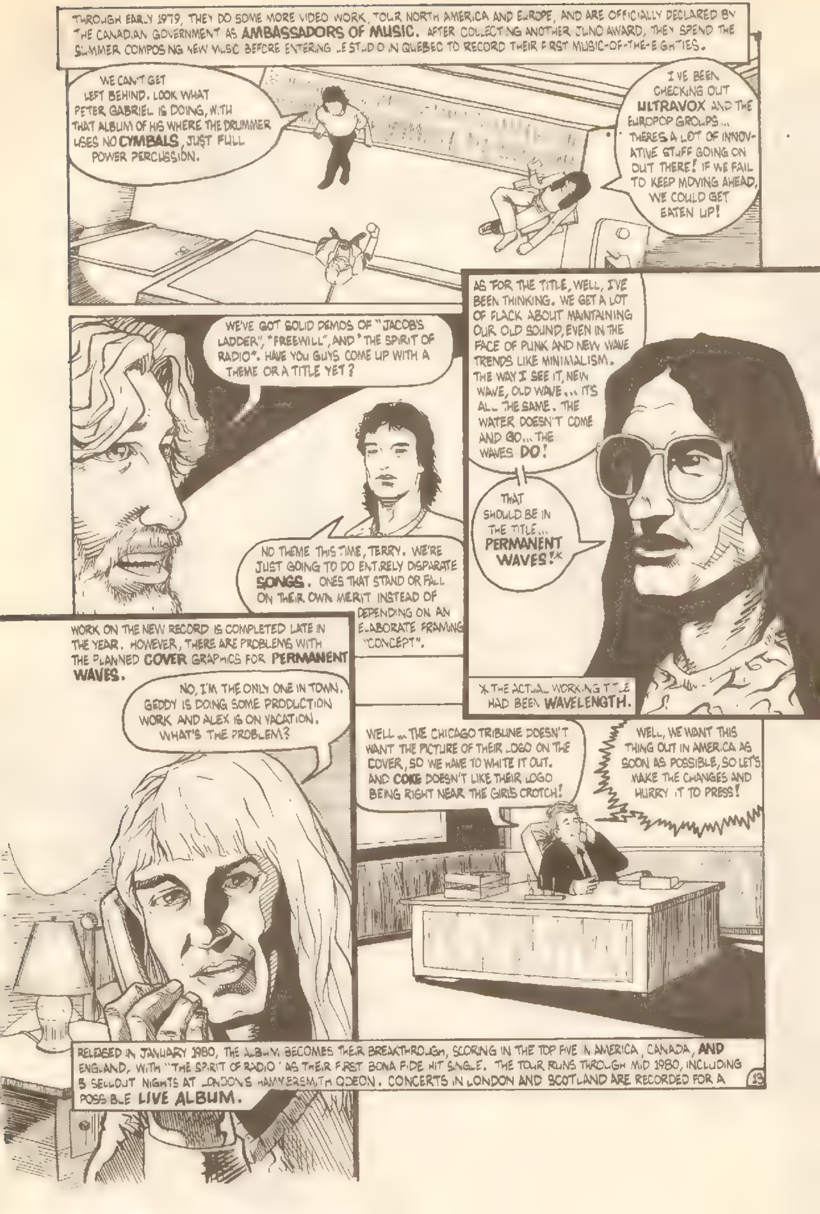
9.

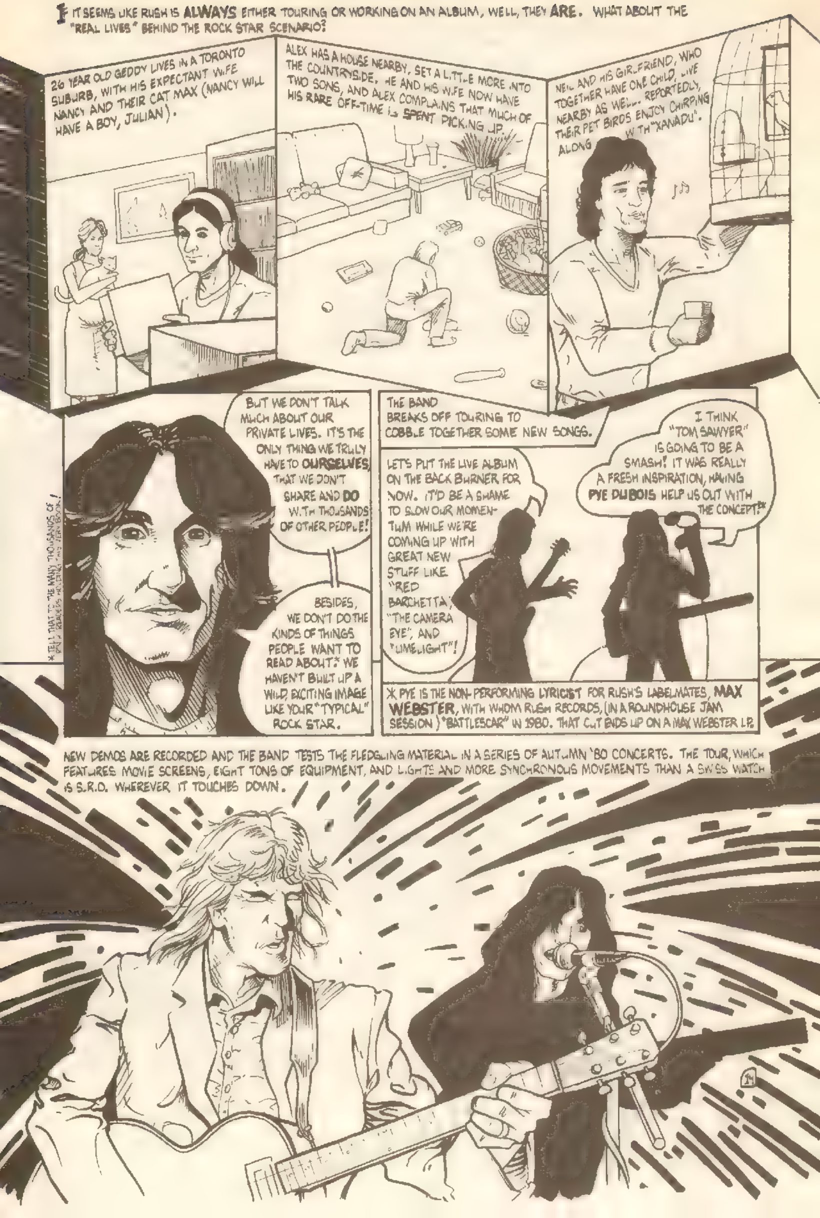


DUE TO THEIR SCRUPULOUS USE OF OVERDUBS, RUSH IS ABLE TO PERFORM 2112 NEARLY IN IT'S ENTIRETY, AS THEY BEGIN A U.S. TOUR IN L.A. DURING MARCH '76.
THE ALBUM IS OUT ON MERCURY AT THE SAME TIME, SELLING 100,000 COPIES IN IT'S FIRST WEEK!
RUSH RUSH
IT HITS #61 IN AMERICA AND THE CONCERTS ARE QUITE WELL ATTENDED.
TONIGHT BLUE OYSTER CULT WITH SPECIAL GUESTS RUSH
I'M GLAD WE EXTENDED THE TOUR A LITTLE LONGER. I'M NOT ANXIOUS TO RUN RIGHT BACK INTO THE STUDIO AND WORK ON NEW SONGS. BY STAYING ON THE ROAD, WE GET A BRIEF RESPITE FROM ALL THAT PRESSURE!
RUSH TOURS ALL YEAR LONG, AND THAT'S HOW THEIR POPULARITY SWELLS IN LIEU OF SPARSE AIRPLAY IN THE U.S. (your humble Rock'n Roll Reporter was there, and the memory of their '76 Connecticut show still sears my cerebellum!).
WE SHOULD CONSIDER RECORDING THE TORONTO SHOW FOR A LIVE ALBUM! THAT... GIVE US A LITTLE MORE TIME TO GET OUR HEADS TOGETHER...
...AND IT'LL KIND OF COMMEMORATE THIS STAGE OF OUR CAREERS! FACE IT, WE'RE EITHER GOING UP FROM HERE LIKE A ROCKET OR GOING DOWN LIKE A BOMBER IN FLAMES! I'D LIKE TO SEE THIS TOUR CAPTURED IN A TIME CAPSULE, AND A LIVE ALBUM IS MUCH LESS CHEESY THAN A "GREATEST HITS" RE-PACKAGE.
MEANWHILE, GEDDY JOINS THE MARRIAGE-GO-ROUND WITH AN OLD-WORLD JEWISH CEREMONY, AS HE WEDS LONGTIME PARAMOUR NANCY YOUNG.
THE DOUBLE LIVE SET ALL THE WORLD'S A STAGE IS RELEASED IN LATE 1976 (U.S. #40).
THEN IT'S BACK TO THE ROAD TO PROMOTE THE LIVE ALBUM, BACKING UP MONTROSE*, TED NUGENT, AEROSMITH, AND EVEN HEADLINING MID-SIZE HALLS THEMSELVES.
* SAMMY HAGAR'S FIRST BAND (SEE RNR #16) TODD

SOUNDCHECKS, UGH.
WE SHOULD USE SOUNDCHECKS TO OUR ADVANTAGE BY TRYING OUT NEW TECHNIQUES AND SONGS DURING THEM.
WE'RE ALL GOING TO HAVE TO PRACTICE PRETTY INTENSIVELY IF WE'RE GOING TO BE ABLE TO KEEP PLAYING WHAT WE RECORDED! IT'S GETTING TOUGHER TO DO THAT LIVE!
OTHERWISE, WE'LL HAVE TO HIRE A KEYBOARDIST, AND THAT'S BOUND TO MUCK UP THE CHEMISTRY AGAIN. WE'VE GOTTEN THIS FAR WITH JUST THE THREE OF US!
GEDDY BEGINS LEARNING KEYS, WHILE KEEPING THE BASELINE WITH A FOOT PEDAL. ALEX EXPERIMENTS WITH A DOUBLE-NECK GUITAR AND HIS OWN SET OF BASS PEDALS WHILE NEIL ADDS EVEN MORE SONIC ORDINANCE TO HIS ALREADY CROWDED ARSENAL OF PERCUSSION.
IN AN ATTEMPT TO FRESHEN THEIR ENVIRONS AND APPROACH, RUSH RETREATS TO ENGLAND TO RECORD. AMONG THE FIRST NEW SYNTHESIZER-BASED SONGS ARE "XANADU" AND "CYGNUS X-1".
I'D LIKE FOR THIS TO SOUND LIKE SOMETHING BY TODD RUNDGREN, WITH NO SEAMS OR BUMPS... LIKE SUPERTRAMP'S KAMA SUTRA. WITH THE NEW TECHNOLOGY WE HAVE, OUR SOUND SHOULD LEAP INTO THE FUTURE WITH US.
THE RESULTING ALBUM, A FAREWELL TO KINGS, IS OUT IN LATE 1977 (#33 U.S. AND THEIR FIRST U.K. HIT AS WELL). A SINGLE FOR "CLOSER TO THE HEART" MAKES THE STATESIDE TOP 80.
ROW 23 • SEAT 05
RUS
8:00 pm
APRIL 09, 1978
DOORS OPEN AT 6:30 pm
LIVE!
TADIUM
EARLY 1978 RUSH IS DOING SELLOUT SHOWS IN ENGLAND EVEN AS THEY'RE PRESENTED WITH ANOTHER JUNO AWARD (THIS TIME FOR BEST GROUP).
IN APRIL, THEIR LABEL RELEASES A TRIPLE-LP OF THE FIRST THREE RUSH ALBUMS ENTITLED ARCHIVES (IT STALLS OUTSIDE THE U.S. 100).
THEY EVEN COMPLETE A BATCH OF EARLY VIDEOS, FOR "XANADU", "CLOSER TO THE HEART", AND "A FAREWELL TO KINGS".

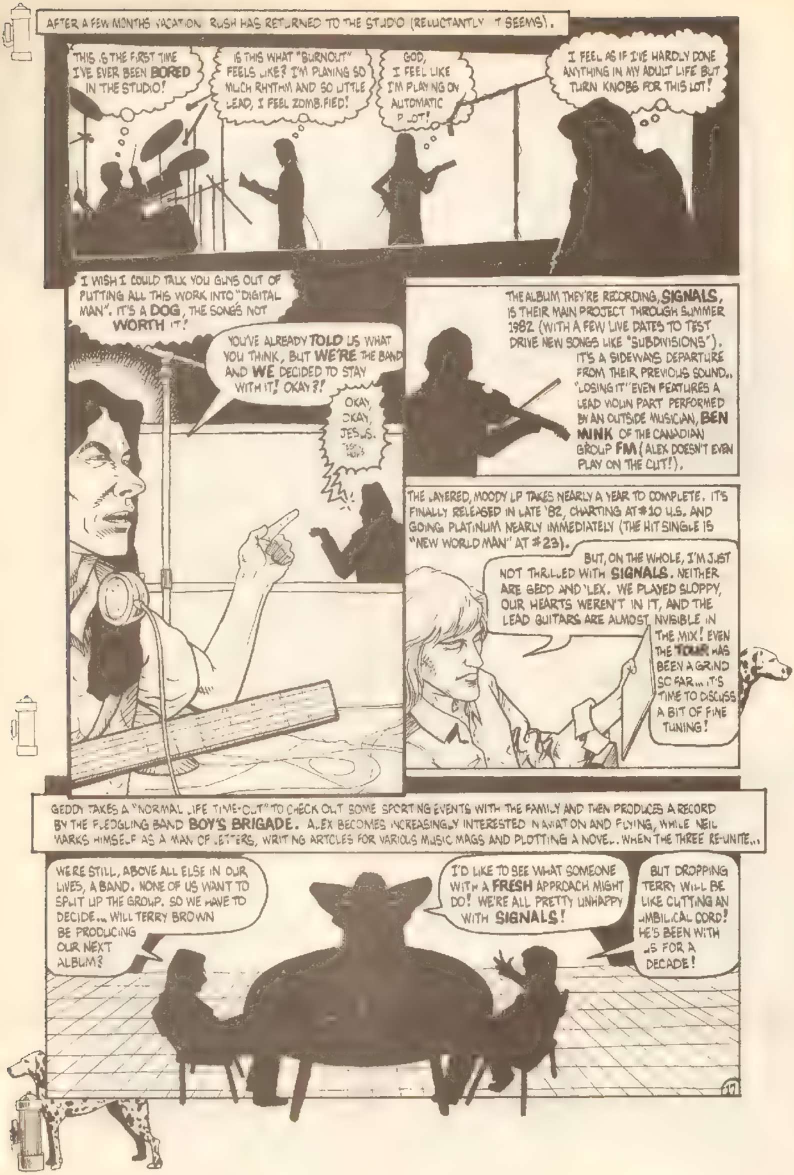

THE TOUR CONTINUES WITH SUMMER '78 DATES THROUGHOUT CANADA AND AMERICA. IT'S A COMPLEX PRODUCTION, TO BE SURE, WITH A STAGE RESEMBLING A STARSHIP BRIDGE LINED WITH MOUNTAINS OF SPEAKER RACKS. GEDDY BREAKS IN HIS DOUBLE NECK BASS, CUSTOM MADE FOR HIM BY RICKENBACKER, AS WELL AS FILLING IN ON SYNTHESIZER AND BASS PEDALS ... AND SINGING! WHEW!
THEIR VIDEOS ARE ON DON KIRSHNER'S ROCK CONCERT, WHETTING THE BAND'S APPETITE FOR MORE VISUAL MUSIC (THEY'D BE AUTEURS IN THE VIDEO FIELD, COME THE MTV REVOLUTION).
FALL 1978...
WE'VE DONE SO MANY SHOWS THIS YEAR, THERE HASN'T BEEN TIME TO COME UP WITH ANY NEW MATERIAL!
WE'LL JUST HAVE TO WRITE THIS ONE IN THE STUDIO! THE QUESTION IS... WHICH STUDIO?
WE'VE NEVER BOOKED STUDIO TIME WITHOUT A PLAN BEFORE. WHAT WILL WE BE WRITING ABOUT?
WELL... I'VE BEEN HAVING THESE REALLY BIZARRO NIGHTMARES LATELY*...
AND I'VE HAD THIS STORY RUNNING AROUND IN MY NOTEBOOKS, ABOUT A BATTLE. A BATTLE BETWEEN THE MIND, AS SIGNIFIED BY APOLLO, AND THE HEART, PERHAPS DIONYSUS.
*AROUND WHICH THEY COMPOSE "LA VILLA STRANGIATO", WHICH IS RECORDED LIVE IN ONE TAKE.
OVER A FEW WEEKS, THEY COMPOSE AND RECORD THE THEMATICALLY DENSE HEMISPHERES LP. IT'S A PRODUCTION OF WAGNERIAN SCOPE, ONCE AGAIN TAPED AT THE CONVERTED FARMHOUSE IN WHALES KNOWN AS ROCKFIELD STUDIOS. TERRY BROWN IS BEHIND THE DIALS STILL.
BLOODY MARVELOUS, LADS! ONCE THE TAPES ARE MIXED AT TRIDENT AND I GET THEM TO THE LABEL, ALL HELL'S GONNA BREAK LOOSE! THIS ONE'LL BE YOUR WATERMARK ALBUM!
TERRY IS ONE ALBUM OFF THE MARK. HEMISPHERES (OUT IN LATE 1978), RUSH'S LAST TRUE "CONCEPT" LP, BARELY MAKES THE U.S. TOP 50. THE NEXT ALBUM, HOWEVER...


THROUGH EARLY 1979, THEY DO SOME MORE VIDEO WORK, TOUR NORTH AMERICA AND EUROPE, AND ARE OFFICIALLY DECLARED BY THE CANADIAN GOVERNMENT AS AMBASSADORS OF MUSIC. AFTER COLLECTING ANOTHER JUNO AWARD, THEY SPEND THE SUMMER COMPOSING NEW MUSIC BEFORE ENTERING LE STUDIO IN QUEBEC TO RECORD THEIR FIRST MUSIC-OF-THE-EIGHTIES.
WE CAN'T GET LEFT BEHIND. LOOK WHAT PETER GABRIEL IS DOING, WITH THAT ALBUM OF HIS WHERE THE DRUMMER USES NO CYMBALS, JUST FULL POWER PERCUSSION.
I'VE BEEN CHECKING OUT ULTRAVOX AND THE EUROPOP GROUPS... THERE'S A LOT OF INNOVATIVE STUFF GOING ON OUT THERE! IF WE FAIL TO KEEP MOVING AHEAD, WE COULD GET EATEN UP!
WE'VE GOT SOLID DEMOS OF "JACOB'S LADDER", "FREEWILL", AND "THE SPIRIT OF RADIO". HAVE YOU GUYS COME UP WITH A THEME OR A TITLE YET?
NO THEME THIS TIME, TERRY. WE'RE JUST GOING TO DO ENTIRELY DISPARATE SONGS. ONES THAT STAND OR FALL ON THEIR OWN MERIT INSTEAD OF DEPENDING ON AN ELABORATE FRAMING "CONCEPT".
AS FOR THE TITLE, WELL, I'VE BEEN THINKING. WE GET A LOT OF FLACK ABOUT MAINTAINING OUR OLD SOUND, EVEN IN THE FACE OF PUNK AND NEW WAVE TRENDS LIKE MINIMALISM. THE WAY I SEE IT, NEW WAVE, OLD WAVE... IT'S ALL THE SAME. THE WATER DOESN'T COME AND GO... THE WAVES DO!
THAT SHOULD BE IN THE TITLE... PERMANENT WAVES!*
* THE ACTUAL WORKING TITLE HAD BEEN WAVELENGTH.
WORK ON THE NEW RECORD IS COMPLETED LATE IN THE YEAR. HOWEVER, THERE ARE PROBLEMS WITH THE PLANNED COVER GRAPHICS FOR PERMANENT WAVES.
NO, I'M THE ONLY ONE IN TOWN. GEDDY IS DOING SOME PRODUCTION WORK AND ALEX IS ON VACATION. WHAT'S THE PROBLEM?
WELL... THE CHICAGO TRIBUNE DOESN'T WANT THE PICTURE OF THEIR LOGO ON THE COVER, SO WE HAVE TO WHITE IT OUT. AND COKE DOESN'T LIKE THEIR LOGO BEING RIGHT NEAR THE GIRL'S CROTCH!
WELL, WE WANT THIS THING OUT IN AMERICA AS SOON AS POSSIBLE, SO LET'S MAKE THE CHANGES AND HURRY IT TO PRESS!
RELEASED IN JANUARY 1980, THE ALBUM BECOMES THEIR BREAKTHROUGH, SCORING IN THE TOP FIVE IN AMERICA, CANADA, AND ENGLAND, WITH "THE SPIRIT OF RADIO" AS THEIR FIRST BONA FIDE HIT SINGLE. THE TOUR RUNS THROUGH MID 1980, INCLUDING 5 SELLOUT NIGHTS AT LONDON'S HAMMERSMITH ODEON. CONCERTS IN LONDON AND SCOTLAND ARE RECORDED FOR A POSSIBLE LIVE ALBUM.


IF IT SEEMS LIKE RUSH IS **ALWAYS** EITHER TOURING OR WORKING ON AN ALBUM, WELL, THEY **ARE**. WHAT ABOUT THE "REAL LIVES" BEHIND THE ROCK STAR SCENARIO?
26 YEAR OLD GEDDY LIVES IN A TORONTO SUBURB, WITH HIS EXPECTANT WIFE NANCY AND THEIR CAT MAX (NANCY WILL HAVE A BOY, JULIAN).
ALEX HAS A HOUSE NEARBY, SET A LITTLE MORE INTO THE COUNTRYSIDE. HE AND HIS WIFE NOW HAVE TWO SONS, AND ALEX COMPLAINS THAT MUCH OF HIS **RARE** OFF-TIME IS **SPENT** PICKING UP.
NEIL AND HIS GIRLFRIEND, WHO TOGETHER HAVE ONE CHILD, LIVE NEARBY AS WELL. REPORTEDLY, THEIR PET BIRDS ENJOY CHIRPING ALONG WITH "XANADU".
BUT WE DON'T TALK MUCH ABOUT OUR PRIVATE LIVES. IT'S THE ONLY THING WE TRULY HAVE TO **OURSELVES**, THAT WE DON'T SHARE AND **DO** WITH THOUSANDS OF OTHER PEOPLE!
BESIDES, WE DON'T DO THE KINDS OF THINGS PEOPLE WANT TO READ ABOUT.* WE HAVEN'T BUILT UP A WILD, EXCITING IMAGE LIKE YOUR "TYPICAL" ROCK STAR.
* TELL THAT TO THE MANY THOUSANDS OF READERS HOLDING THIS VERY BOOK!
THE BAND BREAKS OFF TOURING TO COBBLE TOGETHER SOME NEW SONGS.
LET'S PUT THE LIVE ALBUM ON THE BACK BURNER FOR NOW. IT'D BE A SHAME TO SLOW OUR MOMENTUM WHILE WE'RE COMING UP WITH GREAT NEW STUFF LIKE "RED BARCHETTA", "THE CAMERA EYE", AND "LIMELIGHT"!
I THINK "TOM SAWYER" IS GOING TO BE A SMASH! IT WAS REALLY A FRESH INSPIRATION, HAVING **PYE DUBOIS** HELP US OUT WITH THE CONCEPT!*
* PYE IS THE NON-PERFORMING **LYRICIST** FOR RUSH'S LABELMATES, **MAX WEBSTER**, WITH WHOM RUSH RECORDS, (IN A ROUNDHOUSE JAM SESSION) "BATTLESCAR" IN 1980. THAT CUT ENDS UP ON A MAX WEBSTER LP.
NEW DEMOS ARE RECORDED AND THE BAND TESTS THE FLEDGLING MATERIAL IN A SERIES OF AUTUMN '80 CONCERTS. THE TOUR, WHICH FEATURES MOVIE SCREENS, EIGHT TONS OF EQUIPMENT, AND LIGHTS AND MORE SYNCHRONOUS MOVEMENTS THAN A SWISS WATCH IS S.R.O. WHEREVER IT TOUCHES DOWN.
14

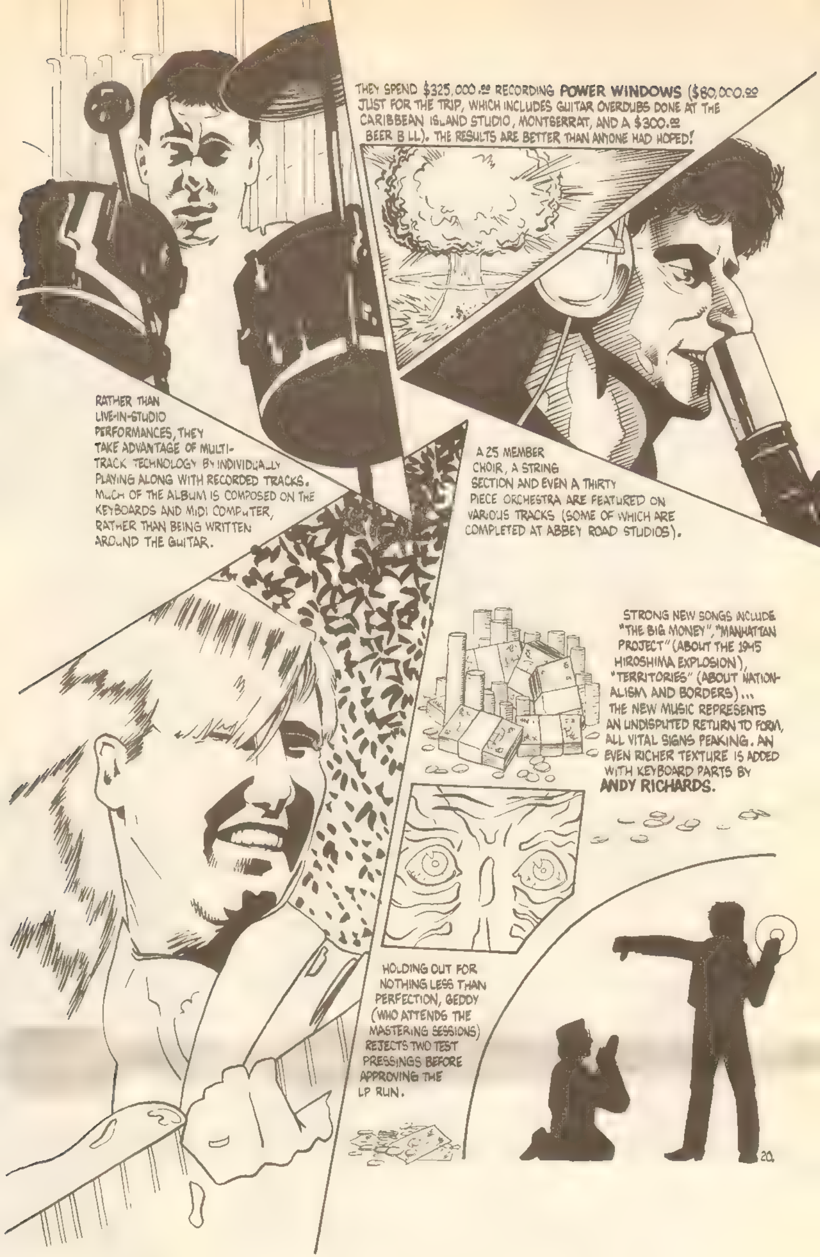
THROUGH EARLY WINTER, RUSH IS AT LE STUDIO, RECORDING (YES, WITH TERRY BROWN AGAIN) THEIR FOLLOWUP TO PERMANENT WAVES. THEIR NEWLY ESCALATED STARDOM SERVES AS MUSE FOR MUCH OF THEIR INSPIRATION. AS GEDDY SINGS IN "LIMELIGHT"...
"CAST IN THIS UNLIKELY ROLE, ONE MUST PUT UP BARRIERS TO KEEP ONESELF INTACT."
THE MOVING PICTURES ALBUM (AMONG THE FIRST DIGITALLY MASTERED ROCK LPS) IS OUT IN EARLY '81 QUICKLY MAKING THE PLAYLIST ON THOUSANDS OF RADIO STATIONS. IT GOES TO #3 IN AMERICA AND ENGLAND, WITH BOTH SINGLES ("LIMELIGHT" AND "TOM SAWYER") DOING EXCEPTIONALLY WELL ALSO. "YYZ" IS EVEN NOMINATED FOR A "BEST INSTRUMENTAL" GRAMMY.
NO HIS MIND IS NOT FOR RENT, TO ANY GOD OR GOVERNMENT, ALWAYS HOPEFUL YET DISCONTENT, HE KNOWS CHANGES AREN'T PERMANENT...
THEIR SUBSEQUENT 6-MONTH TOUR IS THEIR BEST ATTENDED, MOST LUCRATIVE TO DATE.
APRIL, 1981, CAPE CANAVERAL, FLORIDA.
I CAN'T BELIEVE THEY INVITED US TO WATCH THE SPACE SHUTTLE TAKE OFF! WILD, EH?
IT'S PRETTY AWE INSPIRING!
UH, GEDD, NEIL, WE'VE GOTTA GET MOVING... WE'RE PLAYING IN TEXAS IN A FEW HOURS!
SIGH
THEY FIND THAT SOUNDCHECKS ARE STILL THEIR BEST CHANCE TO SHAKE OUT THE CHOPS AND WORK ON NEW TUNES. THE SOUNDMAN TAPES THE 'CHECKS FOR LATER REFERRAL, BUT FIRST THERE'S A MOUNTAIN OF TAPE (NEARLY 50 REELS) FROM WHICH TO CULL THEIR SECOND LIVE ALBUM. THE TASK IS COMPLETED IN THE FALL, AFTER A BRIEF VACATION TO SPEND TIME WITH FAMILY AND INDULGE IN HOBBIES NON-MUSICAL. TERRY BROWN CARRIES MUCH OF THE WORKLOAD, FOR WHICH HE RECEIVES HIS FIRST SOLE-PRODUCTION CREDIT.
MEANWHILE, RUSH IS TIRELESSLY WORKING ON AN ALL NEW BATCH OF SONGS.
I JUST HOPE THE GUYS DON'T BALK AT ALL THE LEAD KEYBOARD PARTS I'M DOING! WHEN WE DO THIS STUFF LIVE, BOTH OF THEM ARE GOING TO HAVE TO HELP COVER THE BASS AND RHYTHM. IT'S GONNA BE A LOT DIFFERENT FROM THE WAY WE'VE DONE THINGS BEFORE! THE SYNTHESIZER HAS BECOME OUR MAIN INSTRUMENT!
THE TAPES COVER TWO HOURS, AND THE MONTREAL SHOW IS EVEN FILMED. IN LATE 1981, THE LIVE SET EXIT...STAGE LEFT IS OUT AS A DOUBLE LP ALONG WITH AN ACCOMPANYING (AND NOTABLY DIFFERENT) VIDEO RELEASE. THE ALBUM SURPRISES ABSOLUTELY NOBODY BY GOING TOP TEN IN AMERICA AND ENGLAND, WITH AN EXTRACTIVE SINGLE ("CLOSER TO THE HEART") DOING SOMEWHAT LESS THAN WELL.
15

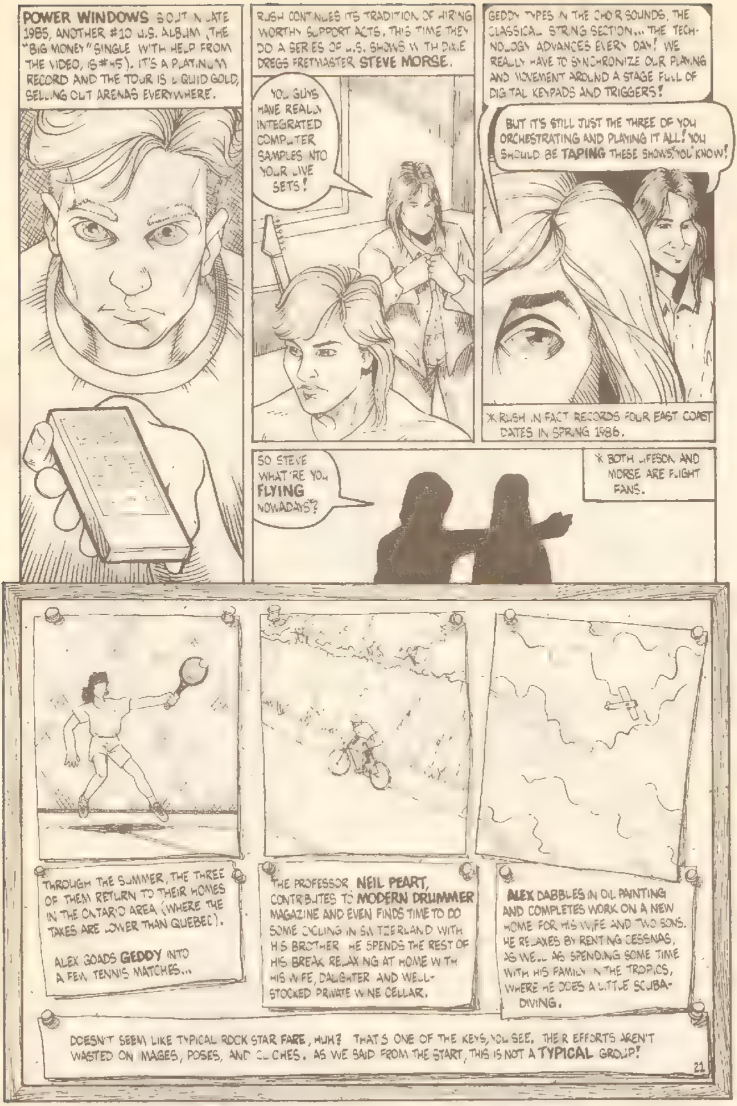
IN SPRING 1982, THE RUSH SESSIONS ARE INTERRUPTED WHEN GEDDY RECEIVES A CALL FROM AN OLD SCHOOLMATE SCTV* COMEDIAN **RICK MORANIS.**
HEY, HOSER, HOW'S IT GOIN', EH? YOU WEARIN' YER "TOQUE"?
RICK, HOW ARE YOU?! GOD, LONG TIME, HUH? WE REALLY LOST TOUCH WITH EACH OTHER!
* CANADA'S EQUIVALENT OF **SATURDAY NIGHT LIVE** OR THE L.A. **GROUNDLING TROUPE.** AT THE TIME, SCTV AIRED ON QUITE A FEW AMERICAN STATIONS AS WELL.
"I'VE BEEN WATCHING YOU AND YOUR PARTNER* DO THE **BOB AND DOUG McKENZIE** THING ON SCTV! WE ALWAYS TAPE IT TO WATCH! YOU GUYS HAVE THE CANADIAN DORK ACT DOWN PAT!"
"THANKS, GEDDY. IN FACT, IT'S THE BOB AND DOUG THING I'M CALLING ABOUT. WE'RE DOING A COMEDY ALBUM AND WE WANT TO HAVE A **SONG** ON IT. UM, WOULD **YOU** BE INTERESTED?"
SO, LIKE, WHAT'D WE DECIDE TO DO TODAY?
OH, YEAH, LIKE **I'M** SUPPOSED TO KNOW?! I JUST **GOT** HERE, HOSER. TAKE OFF, EH!
* DAVE THOMAS
GOOD TO SEE YOU AGAIN, RICK! THIS IS GONNA BE FUN! YOU MIGHT REMEMBER NANCY, LINDY'S* SISTER. WE'RE MARRIED NOW, AND THIS IS OUR SON, JULIAN.
* ONE-TIME RUSH MEMBER.
NICE TOQUE HE'S WEARIN'!
LISTEN, I WANT TO APOLOGIZE IN ADVANCE. MY VOICE USUALLY JUST ISN'T **THERE** UNTIL NIGHTTIME! I'LL DO THE BEST I CAN FOR YOU, THOUGH.
THE SONG, "TAKE OFF", IS RECORDED IN ONE TAKE.
Take Off to the Great White North, Take Off, It's A Beauty way To Go...
DECENT SINGIN', EH?
YA, HE'S GOOD!
THE BOB AND DOUG ALBUM WILL REACH #8 IN AMERICA, A GOLD RECORD, LARGELY DUE TO IT'S TOP 20 SINGLE RELEASE OF "TAKE OFF".
WHICH BRINGS US TO SUMMER 1982. RUSH IS NOW ONE OF ROCK'S MOST SUCCESSFUL ACTS, ROUTINELY SELLING OUT LARGE HALLS THAT OTHER BANDS DARE NOT BOOK. 13 GOLD RECORDS, 6 PLATINUM ONES, TOP TEN ALBUMS, AWARDS,...


AFTER A FEW MONTHS VACATION, RUSH HAS RETURNED TO THE STUDIO (RELUCTANTLY IT SEEMS).
THIS IS THE FIRST TIME I'VE EVER BEEN BORED IN THE STUDIO!
IS THIS WHAT "BURNOUT" FEELS LIKE? I'M PLAYING SO MUCH RHYTHM AND SO LITTLE LEAD, I FEEL ZOMBIFIED!
GOD, I FEEL LIKE I'M PLAYING ON AUTOMATIC PILOT!
I FEEL AS IF I'VE HARDLY DONE ANYTHING IN MY ADULT LIFE BUT TURN KNOBS FOR THIS LOT!
I WISH I COULD TALK YOU GUYS OUT OF PUTTING ALL THIS WORK INTO "DIGITAL MAN". IT'S A DOG, THE SONG'S NOT WORTH IT!
YOU'VE ALREADY TOLD US WHAT YOU THINK, BUT WE'RE THE BAND AND WE DECIDED TO STAY WITH IT! OKAY?!
OKAY, OKAY, JESUS.
THE ALBUM THEY'RE RECORDING, SIGNALS, IS THEIR MAIN PROJECT THROUGH SUMMER 1982 (WITH A FEW LIVE DATES TO TEST DRIVE NEW SONGS LIKE "SUBDIVISIONS"). IT'S A SIDEWAYS DEPARTURE FROM THEIR PREVIOUS SOUND.. "LOSING IT" EVEN FEATURES A LEAD VIOLIN PART PERFORMED BY AN OUTSIDE MUSICIAN, BEN MINK OF THE CANADIAN GROUP FM (ALEX DOESN'T EVEN PLAY ON THE CUT!).
THE LAYERED, MOODY LP TAKES NEARLY A YEAR TO COMPLETE. IT'S FINALLY RELEASED IN LATE '82, CHARTING AT #10 U.S. AND GOING PLATINUM NEARLY IMMEDIATELY (THE HIT SINGLE IS "NEW WORLD MAN" AT #23).
BUT, ON THE WHOLE, I'M JUST NOT THRILLED WITH SIGNALS. NEITHER ARE GEDD AND 'LEX. WE PLAYED SLOPPY, OUR HEARTS WEREN'T IN IT, AND THE LEAD GUITARS ARE ALMOST INVISIBLE IN THE MIX! EVEN THE TOUR HAS BEEN A GRIND SO FAR... IT'S TIME TO DISCUSS A BIT OF FINE TUNING!
GEDDY TAKES A "NORMAL LIFE TIME-OUT" TO CHECK OUT SOME SPORTING EVENTS WITH THE FAMILY AND THEN PRODUCES A RECORD BY THE FLEDGLING BAND BOY'S BRIGADE. ALEX BECOMES INCREASINGLY INTERESTED IN AVIATION AND FLYING, WHILE NEIL MARKS HIMSELF AS A MAN OF LETTERS, WRITING ARTICLES FOR VARIOUS MUSIC MAGS AND PLOTTING A NOVEL.. WHEN THE THREE RE-UNITE...
WE'RE STILL, ABOVE ALL ELSE IN OUR LIVES, A BAND. NONE OF US WANT TO SPLIT UP THE GROUP. SO WE HAVE TO DECIDE... WILL TERRY BROWN BE PRODUCING OUR NEXT ALBUM?
I'D LIKE TO SEE WHAT SOMEONE WITH A FRESH APPROACH MIGHT DO! WE'RE ALL PRETTY UNHAPPY WITH SIGNALS!
BUT DROPPING TERRY WILL BE LIKE CUTTING AN UMBILICAL CORD! HE'S BEEN WITH US FOR A DECADE!
17

WHILE ON THE EUROPEAN LEG OF THE SIGNALS TOUR, THEY TALK TO A FEW PROSPECTIVE PRODUCERS. THEY FINALLY SETTLE ON STEVE LILYWHITE (U2, BIG COUNTRY). HOWEVER SHORTLY BEFORE THE SESSIONS BEGIN, GEDDY GETS A CALL AT HOME.
I CAN'T BELIEVE IT NANC! THAT WAS LILYWHITE'S MANAGER. HE SAYS THAT "STEVE'S DECIDED THAT HE'S JUST NOT RIGHT FOR RUSH!" OR WE'RE NOT RIGHT FOR HIM. SHEEEZ...
THE HELL WITH IT, WE'LL PRODUCE IT OURSELVES IF WE HAVE TO! WHO ELSE KNOWS US BETTER AND IS MORE QUALIFIED, EH?
BY FALL 1983, A FEW NEW SONGS ARE IN GESTATION AS THEY DO THEIR USUAL PRE-RECORDING SHAKEDOWN CONCERT. THIS TIME, HOWEVER, THEY'RE BREAKING IN THE NEW MATERIAL IN A SERIES OF SOLD OUT DATES AT RADIO CITY MUSIC HALL.
RADIO CITY
RUSH
NEIL PREMIERS HIS AMAZINGLY VERSATILE ELECTRONIC DRUM SET, ADDING ALL NEW PASTORAL TONES TO THE PROCEEDINGS.
ONCE BACK IN CANADA, THEY CONTINUE RECORDING WITH NO PRODUCER. AT THE 11TH HOUR, BRITISHER PETER HENDERSON (SUPERTRAMP) IS BROUGHT IN TO CO-PRODUCE AND, IN LATE 1983 THE FINAL MIXES ARE COMPLETED.
"IT WAS KIND OF LIKE CHILDBIRTH, ONLY INSTEAD OF 20 HOURS, WE WENT THROUGH SIX MONTHS OF NON-STOP LABOR PAINS!"
THERE WAS SO MUCH PRESSURE AFFECTING US... NEW TECHNOLOGY, NEW PRODUCER. I LIKE IT BETTER THAN SIGNALS, AND WE DID AS WELL AS WE COULD UNDER THE CIRCUMSTANCES. I SUPPOSE THE TITLE OF THE NEW ALBUM SUMS UP OUR TREPIDATION NICELY... GRACE UNDER PRESSURE!
THE ALBUM, OUT IN EARLY 1984, IS YET ANOTHER #10 U.S. LP (IT'S CERTIFIED BOTH GOLD AND PLATINUM AT THE SAME TIME). BACKED WITH A BIT OF HINDSIGHT, THE BAND DISCUSSES GRACE UNDER PRESSURE.
I CONSIDER IT RATHER A FAILED EXPERIMENT, EVEN IF IT DID SELL SURPRISINGLY WELL.
WE THOUGHT WE HAD GOOD SONGS, BUT WE DIDN'T HAVE MUCH ELSE. WE DIDN'T ACHIEVE WHAT WE STARTED OUT TO DO. WE GOT CAUGHT UP IN MAKING IT AND DIDN'T LOOK AT THE MUSIC OBJECTIVELY ENOUGH.
A FEW SONGS COULD HAVE BEEN TAKEN FURTHER. FACE IT, THE WHOLE THING WAS CONVOLUTED AND CONFUSED AND IT SHOULD HAVE BEEN A WHOLE LOT BETTER!
SO WHAT'S OUR NEXT MOVE GOING TO BE?
18

WHAT ELSE? ANOTHER TOUR, MORE LEISURELY PACED THAN PREVIOUS ONES WITH PLENTY OF TIME OFF SO ALEX CAN FLY, GEDDY CAN SEE HIS FAVORITE TEAMS PLAY, AND NEIL CAN GO BICYCLING (HE EVEN COMMUTES ON TWO WHEELS BETWEEN TWO CALIFORNIA GIGS). IN JUNE '84 THEY FLAME-ON BEFORE 60,000 AT TEXAS JAM.
TWO SEPTEMBER SHOWS IN TORONTO ARE FILMED, AND THEIR "DISTANT EARLY WARNING" VIDEO ACTUALLY MAKES THE MTV GRADE.
THE "PRESSURE TOUR" WRAPS UP IN HAWAII AND JAPAN (THEIR FIRST VISIT TO THE ORIENT).
AFTER A BRIEF FAMILIAL HOLIDAY, RUSH HAS A MEETING AT ALEX'S 16-TRACK HOME STUDIO.
SO WE ALL AGREE THAT ON THE NEXT ALBUM, WE CONCENTRATE ON MELODY AND LYRICS.
YEAH, WE SPENT SO MUCH TIME WORKING ON THE RHYTHM, WE GOT A LITTLE BURIED IN IT.
I SUPPOSE IT GOES WITHOUT SAYING THAT WE NEED TO CHANGE PRODUCERS AGAIN.
YOU MEAN CALL TERRY BACK AND APOLOGIZE FOR DUMPING HIM?
NO, FOR A FRESH APPROACH WE'D NEED SOMEONE ALTOGETHER NEW.
A CHANGE OF SCENERY, MAYBE GOING BACK TO ENGLAND, COULDN'T HURT EITHER.
AFTER SOME WRITING SESSIONS (AND THE TRADITIONAL WARM-UP CONCERTS, THIS TIME IN FLORIDA), THEY HIRE NOTED POP PRODUCER PETER COLLINS (MR. BIG) AND FLY OUT TO MANOR STUDIOS IN OXFORDSHIRE, U.K..
AMAZING PLACE, HUH, GEDD? A THOUSAND YEAR OLD FARM-HOUSE WITH A 21ST CENTURY RECORDING COMPLEX!
THE LABEL SURE GAVE US A LOT OF GRIEF ABOUT THE EXPENSE, THOUGH. I MEAN, WHAT'S THE DEAL, OUR LAST FEW ALBUMS WERE TOP TEN HITS!
THEY SAY OUR CONTRACT WAS BASED ON US SELLING 2.6 MILLION COPIES PER ALBUM, BUT WE'RE AVERAGING ONLY 1.2 MIL! IT'S ALL SUCH A BIG MONEY GAME... WE'D BETTER PLAN ON RECORDING THE NEXT ONE IN TORONTO IF WE DON'T COME UP WITH A BLOCKBUSTER HERE!
NAH. WE'RE NOT GONNA LET THE MONEY MOTIVATE US INSTEAD OF THE MUSIC. LIKE ALWAYS, WE'RE JUST GOING TO KEEP ON BEING RUSH!


THEY SPEND $325,000.00 RECORDING POWER WINDOWS ($80,000.00 JUST FOR THE TRIP, WHICH INCLUDES GUITAR OVERDUBS DONE AT THE CARIBBEAN ISLAND STUDIO, MONTSERRAT, AND A $300.00 BEER B LL). THE RESULTS ARE BETTER THAN ANYONE HAD HOPED!
RATHER THAN LIVE-IN-STUDIO PERFORMANCES, THEY TAKE ADVANTAGE OF MULTI-TRACK TECHNOLOGY BY INDIVIDUALLY PLAYING ALONG WITH RECORDED TRACKS. MUCH OF THE ALBUM IS COMPOSED ON THE KEYBOARDS AND MIDI COMPUTER, RATHER THAN BEING WRITTEN AROUND THE GUITAR.
A 25 MEMBER CHOIR, A STRING SECTION AND EVEN A THIRTY PIECE ORCHESTRA ARE FEATURED ON VARIOUS TRACKS (SOME OF WHICH ARE COMPLETED AT ABBEY ROAD STUDIOS).
STRONG NEW SONGS INCLUDE "THE BIG MONEY", "MANHATTAN PROJECT" (ABOUT THE 1945 HIROSHIMA EXPLOSION), "TERRITORIES" (ABOUT NATIONALISM AND BORDERS)... THE NEW MUSIC REPRESENTS AN UNDISPUTED RETURN TO FORM, ALL VITAL SIGNS PEAKING. AN EVEN RICHER TEXTURE IS ADDED WITH KEYBOARD PARTS BY ANDY RICHARDS.
HOLDING OUT FOR NOTHING LESS THAN PERFECTION, GEDDY (WHO ATTENDS THE MASTERING SESSIONS) REJECTS TWO TEST PRESSINGS BEFORE APPROVING THE LP RUN.

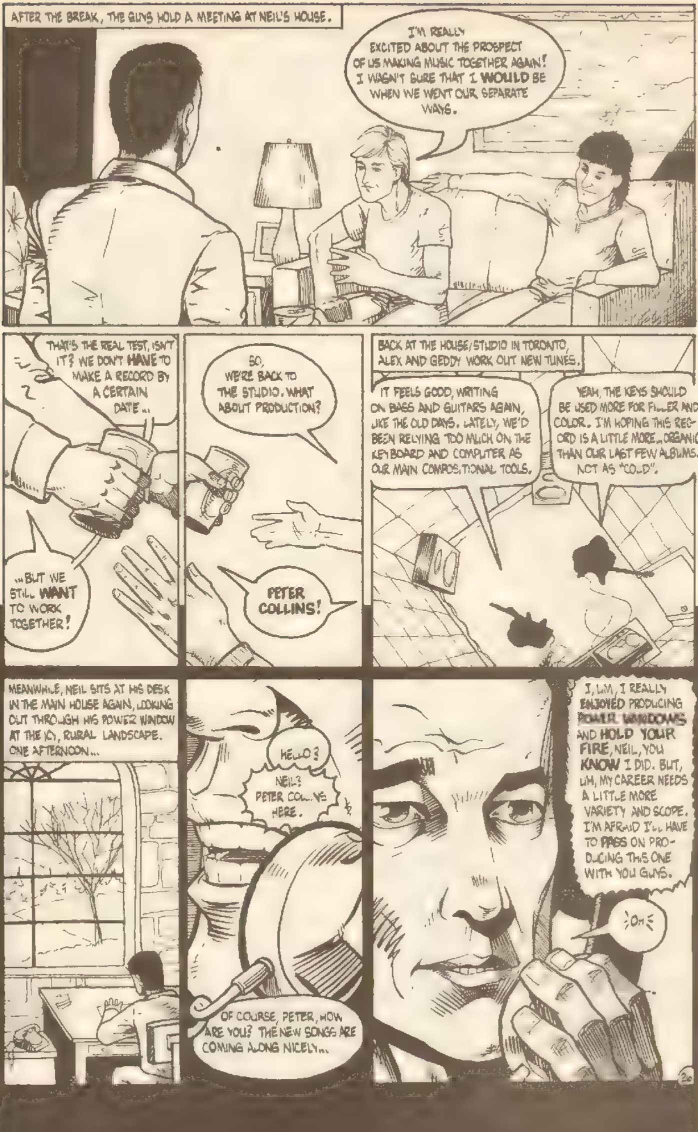

POWER WINDOWS IS OUT IN LATE 1985, ANOTHER #10 U.S. ALBUM (THE "BIG MONEY" SINGLE WITH HELP FROM THE VIDEO, IS #45). IT'S A PLATINUM RECORD AND THE TOUR IS LIQUID GOLD, SELLING OUT ARENAS EVERYWHERE.
RUSH CONTINUES ITS TRADITION OF HIRING WORTHY SUPPORT ACTS. THIS TIME THEY DO A SERIES OF U.S. SHOWS WITH THE DIXIE DREGS FRETMASTER STEVE MORSE.
YOU GUYS HAVE REALLY INTEGRATED COMPUTER SAMPLES INTO YOUR LIVE SETS!
GEDDY TYPES IN THE CHOIR SOUNDS, THE CLASSICAL STRING SECTION... THE TECHNOLOGY ADVANCES EVERY DAY! WE REALLY HAVE TO SYNCHRONIZE OUR PLAYING AND MOVEMENT AROUND A STAGE FULL OF DIGITAL KEYPADS AND TRIGGERS!
BUT IT'S STILL JUST THE THREE OF YOU ORCHESTRATING AND PLAYING IT ALL! YOU SHOULD BE TAPING THESE SHOWS,* YOU KNOW!
* RUSH IN FACT RECORDS FOUR EAST COAST DATES IN SPRING 1986.
SO STEVE WHAT'RE YOU FLYING NOWADAYS?*
* BOTH LIFESON AND MORSE ARE FLIGHT FANS.
THROUGH THE SUMMER, THE THREE OF THEM RETURN TO THEIR HOMES IN THE ONTARIO AREA (WHERE THE TAXES ARE LOWER THAN QUEBEC).
ALEX GOADS GEDDY INTO A FEW TENNIS MATCHES...
THE PROFESSOR NEIL PEART, CONTRIBUTES TO MODERN DRUMMER MAGAZINE AND EVEN FINDS TIME TO DO SOME CYCLING IN SWITZERLAND WITH HIS BROTHER. HE SPENDS THE REST OF HIS BREAK RELAXING AT HOME WITH HIS WIFE, DAUGHTER AND WELL-STOCKED PRIVATE WINE CELLAR.
ALEX DABBLES IN OIL PAINTING AND COMPLETES WORK ON A NEW HOME FOR HIS WIFE AND TWO SONS. HE RELAXES BY RENTING CESSNAS, AS WELL AS SPENDING SOME TIME WITH HIS FAMILY IN THE TROPICS, WHERE HE DOES A LITTLE SCUBA-DIVING.
DOESN'T SEEM LIKE TYPICAL ROCK STAR FARE, HUH? THAT'S ONE OF THE KEYS, YOU SEE. THEIR EFFORTS AREN'T WASTED ON IMAGES, POSES, AND CLICHES. AS WE SAID FROM THE START, THIS IS NOT A TYPICAL GROUP!
21

IN SEPTEMBER 1986, THEY REJOIN POWER WINDOWS PRODUCER PETER COLLINS, AT THEIR FAVORITE BARN; STUDIO JUST OUTSIDE TORONTO. SETTING UP ON A TEAC .388 AND AN 8-TRACK, ALEX AND GEDDY COMPOSE...
ELORA SOUND
...WHILE NEIL SETS UP IN THE HOUSE-PROPER TO WORK ON LYRICS, AGAIN FOCUSING ON INDIVIDUALS AND CONFLICT. THE THREE GET TOGETHER EACH EVENING TO EAT DINNER AND DISCUSS THE DAY'S WORK BEFORE WORKING **TOGETHER** INTO THE EVENING.
THEN IT'S OFF TO THE MANOR IN OXFORDSHIRE ONCE AGAIN (THE DRUM SOUND IS ENHANCED BY THE TALL CEILINGS AS WELL AS THE STONE AND WOOD WALLS), THEN MONTSERRAT...
BUT I THINK I'D LIKE TO LAY SOMETHING DOWN AT McCLEAR PLACE IN TORONTO, RIGHT ON OUR OLD HOME TURF.
WHAT ABOUT ALL THE DISTRACTIONS, WITH OUR FRIENDS AND ALL? LET'S WAIT AND SEE WHAT HAPPENS AFTER WE GET THE TAPES TO PARIS.
JEEZ, WE'RE RACKING UP THE FREQUENT FLYER MILES!
WHILE IN PARIS, THEY STAY ON THE CHAMPS ELYSEES AND RECORD FIVE MILES AWAY AT STUDIO GUILLAUME TELL. AFTER BREAKFAST IN A SIDEWALK CAFE ON BOULEVARD ST. GERMAIN...
I'M GLAD WE BRUSHED UP ON OUR FRENCH*, OR I WOULDN'T HAVE BEEN ABLE TO ORDER FROM THE MENU WITHOUT ENDING UP WITH SNAILS OR SOMETHING!
* ALL THREE TAKE LESSONS AT THE BERLITZ SCHOOL.
YEAH, IT'S GREAT TO ACTUALLY **BE** HERE, AND IN SUCH AN HISTORIC PART OF THE CITY.
BUT THE POLITICAL ATMOSPHERE NOW IS TENSE... WE PICKED A FUNKY TIME TO COME. TERRORISM, BOMB THREATS, SOLDIERS EVERYWHERE...
WELL, I'M OFF TO THE PLAZA. UM, I'LL BE SURE TO KEEP AN EYE OUT FOR ANY STRAY LAND-MINES!
THE RECORDING SESSIONS ARE LONG AND ARDUOUS. TO LIGHTEN UP THEY TAKE TO WATCHING TV RERUNS OF **THE RIFLEMAN**, TALKING IN FAKE SOUTHERN DRAWLS AND TERRORIZING AREA RESTAURANTS WITH FREQUENT FRENZIED FOOD FORAYS.
E-YUP, AH WORE MAH OL' HAT THE WHOLE TIME WE WAS DOIN' "FORCE TEN".
AH RECKON AH DID TOO, PARDNER.
GOOD VITTLES, MA'AM!
22

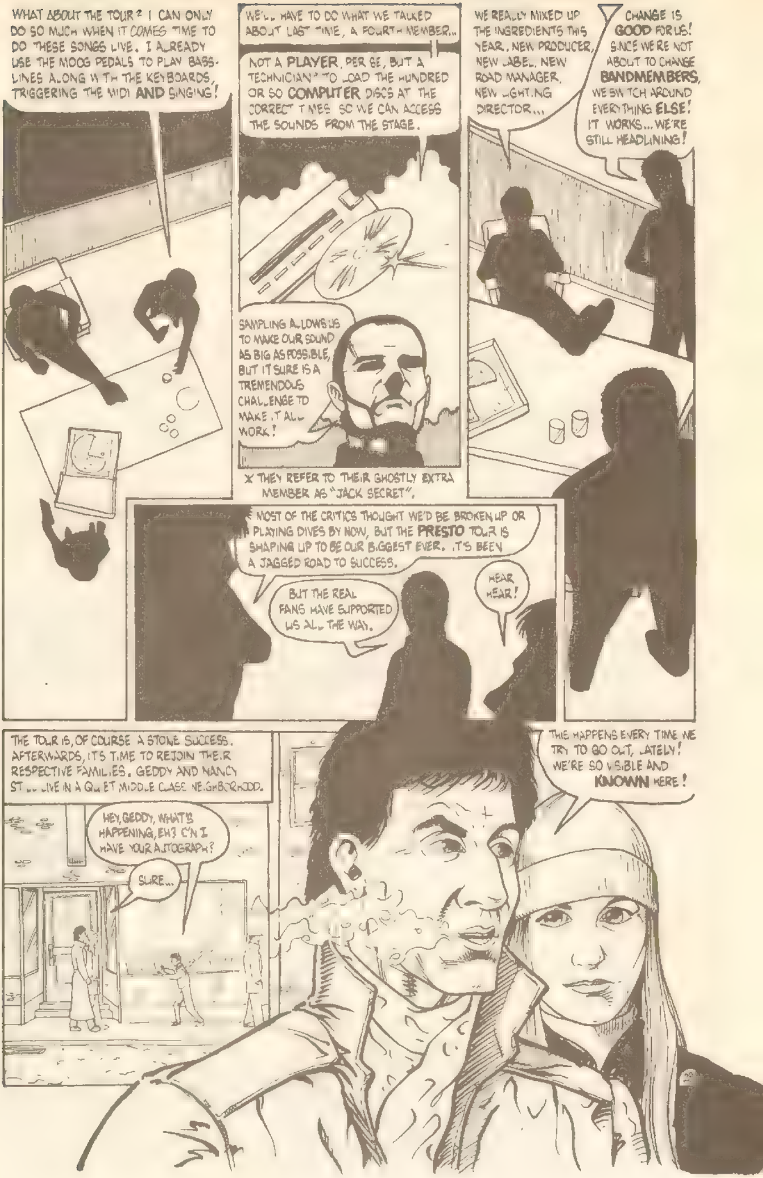
IT'S BEEN A REAL CHALLENGE, MIXING CLASSICAL* SOUNDING PASSAGES INTO SONGS COMPOSED ON THE MACINTOSH COMPUTER!
MY CONCERN IS, HOW ARE WE GOING TO DO A SONG LIKE "PRIME MOVER" LIVE? UP UNTIL NOW, WE'VE ALWAYS TRIED TO STICK WITH THINGS WE CAN REPRODUCE ON STAGE.
WE CAN DO IT WITH SAMPLES... IT'S JUST GOING TO TAKE SOME MORE WORK, IS ALL.
* GEDDY IS LISTENING TO A LOT OF VLADIMIR HOROWITZ AND OTHERS... IN FACT, THE INSTRUMENTAL BREAK IN "SECOND NATURE" IS INSPIRED BY AMERICAN COMPOSER AARON COPELAND.
I NOTICE THAT WE'VE EACH GONE ABOUT THIS NEW ALBUM WITH DIFFERENT PLANS BUT THE SAME GOALS. GEDDY WANTS MELODIES TO MAKE PEOPLE HUM, ALEX WANTS DRIVING CHORDS TO MAKE PEOPLE'S FEET MOVE, AND I WANT MY DRUMMING AND LYRICS TO HAVE MULTIPLE LEVELS, TO MAKE PEOPLE THINK!
THERE ARE SOME DISTINCT FLAVORS ON THE HOLD YOUR FIRE ALBUM, INCLUDING THE HAUNTINGLY ORIENTAL "TAI SHAN" (ABOUT NEIL'S ASCENT ON OF A MYSTICAL CHINESE MOUNTAIN). GEDDY EXPERIMENTS WITH BASS CHORDS INSTEAD OF JUST RUNS IN SONGS LIKE "FORCE TEN" AND "TURN THE PAGE". ANDY RICHARDS AGAIN FILLS IN KEY PARTS, AND THE LAST GUITARS AND VOCALS ARE ADDED AT McCLEAR IN TORONTO.
THE NEW LYRICS ARE TYPICALLY BIOGRAPHICAL, REFLECTING THE BAND'S OWN MINDSET.
IN "MISSION", GEDDY SINGS ABOUT HOW MUSICANSHIP CAN DISTANCE PERFORMERS FROM THEIR FANS.
"I hear their passionate music, read the words that touch my heart, I gaze at their feverish pictures, the secrets that set them apart..."
AND IN "OPEN SECRETS", HE SINGS OF ABSOLUTION.
"MAYBE SOME THINGS ARE INSTINCTIVE, BUT THERE'S ONE THING YOU COULD DO, YOU COULD TRY TO UNDERSTAND ME, I COULD TRY TO UNDERSTAND YOU..."

HOLD YOUR FIRE IS RELEASED IN FALL 1987, SOON HITTING #13 IN AMERICA (AN INSTANT GOLD RECORD).
BUT THE SINGLE HASN'T EVEN CHARTED!
THAT JUST MEANS THAT MORE PEOPLE ARE BUYING ALBUMS THAN MERE SONGS, AND THAT'S WHAT WE'VE ALWAYS HOPED AND EXPECTED!
"TIME STAND STILL" NEVER CRACKS THE TOP 100, BUT THE HOLD YOUR FIRE VIDEOS, SHOT OVER THE SUMMER, GET SOME PLAY.
THANKS TO CD TECHNOLOGY, WE GOT AN EXTRA TEN MINUTES ONTO THIS ONE. THE FANS ARE GETTING THEIR MONEY'S WORTH, SO WE CAN'T TAKE IT PERSONALLY WHEN A SINGLE STIFFS.
TOURING BEHIND THE ALBUM TAKES THEM WELL INTO 1988, A TECHNOCRACY TOUR DE FORCE ON WHEELS! NEIL IS USING SEQUENCED DRUM PARTS AS WELL, TRIGGERING THEM WITH SMALL ELECTRONIC PADS STRATEGICALLY PLACED ALL OVER HIS DRUMS.
THE COMPUTER-CONTROLLED LIGHTSHOW, SPIDER-WEB LIKE IN IT'S COMPLEXITY, IS THE MOST ELABORATE IN ROCK THIS SIDE OF PINK FLOYD (COINCIDENTLY TOURING AS WELL, FUELING A BIT OF A RENAISSANCE AMONG "PROGRESSIVE ROCK" INTELLIGENTSIA).
IT'S THE MOST TALKED-ABOUT ROCK SHOW OF THE YEAR, AND CERTAINLY ONE OF THE BEST ATTENDED IN AN OTHERWISE DISMAL CONCERT SEASON.
RUSH

WHEN THE TOUR'S OVER, THEY DON'T IMMEDIATELY RETREAT TO THE HOME FIRES.
NOPE. WE'VE GOT TO FINISH PLOWING THROUGH TWO TOURS WORTH OF TAPES TO PUT TOGETHER A LIVE ALBUM.
NOT TO MENTION THE CONCERT VIDEO.
OUR FIRST TWO TOUR VIDEOS HAD... PROBLEMS. WE'RE OVERSEEING THIS ONE COMPLETELY. THE SET WE FILMED WAS ONE OF THE BEST WE'VE DONE
... A HOT NIGHT AT THE BIRMINGHAM ARENA IN ENGLAND*!
*WHEREAS THE DOUBLE LIVE ALBUM IS CULLED FROM OVER TWENTY DIFFERENT SHOWS.
THE LIVE ALBUM, A SHOW OF HANDS, IS OUT IN EARLY 1989 (#21, A GOLD RECORD), AS IS THE VIDEO.
WHAT'S MORE, IT'S THE END OF OUR CONTRACT WITH THE LABEL!
FOR THE FIRST TIME IN YEARS, WE HAVE NO PRE-RULED SET OF DEADLINES AND OBLIGATIONS.
WE SHOULD TAKE A SERIOUS BLOCK OF TIME OFF, GET IN TOUCH WITH OUR PRIVATE LIVES, GET TO KNOW OURSELVES AND OUR FAMILIES AGAIN. JUST BACK AWAY FROM THE INFECTIOUS MACHINERY OF RASH... HEH, HEH, I MEAN RUSH!
THEY SPEND SIX MONTHS AWAY FROM THE BLACK HOLE OF STARDOM. NEIL PUTS THE DRUMS IN MOTHBALLS AND DOES SOME TRAVELLING.
ALEX DOES SOME FLYING, SOME TENNIS, SOME RESTING UP AND RECHARGING.
GEDDY DOES SOME SERIOUS STUDYING ON THE PIANO.
I JUST DON'T KNOW THE KEYS THAT WELL, EVEN THOUGH I USE THEM A LOT. I'M STRICTLY A SYNTHESIST.


AFTER THE BREAK, THE GUYS HOLD A MEETING AT NEIL'S HOUSE.
I'M REALLY EXCITED ABOUT THE PROSPECT OF US MAKING MUSIC TOGETHER AGAIN! I WASN'T SURE THAT I WOULD BE WHEN WE WENT OUR SEPARATE WAYS.
THAT'S THE REAL TEST, ISN'T IT? WE DON'T HAVE TO MAKE A RECORD BY A CERTAIN DATE...
...BUT WE STILL WANT TO WORK TOGETHER!
SO, WE'RE BACK TO THE STUDIO. WHAT ABOUT PRODUCTION?
PETER COLLINS!
BACK AT THE HOUSE/STUDIO IN TORONTO, ALEX AND GEDDY WORK OUT NEW TUNES.
IT FEELS GOOD, WRITING ON BASS AND GUITARS AGAIN, LIKE THE OLD DAYS. LATELY, WE'D BEEN RELYING TOO MUCH ON THE KEYBOARD AND COMPUTER AS OUR MAIN COMPOSITIONAL TOOLS.
YEAH, THE KEYS SHOULD BE USED MORE FOR FILLER AND COLOR. I'M HOPING THIS RECORD IS A LITTLE MORE...ORGANIC THAN OUR LAST FEW ALBUMS. NOT AS "COLD".
MEANWHILE, NEIL SITS AT HIS DESK IN THE MAIN HOUSE AGAIN, LOOKING OUT THROUGH HIS POWER WINDOW AT THE ICY, RURAL LANDSCAPE. ONE AFTERNOON...
HELLO?
NEIL? PETER COLLINS HERE.
OF COURSE, PETER, HOW ARE YOU? THE NEW SONGS ARE COMING ALONG NICELY...
I, UM, I REALLY ENJOYED PRODUCING POWER WINDOWS AND HOLD YOUR FIRE, NEIL, YOU KNOW I DID. BUT, UH, MY CAREER NEEDS A LITTLE MORE VARIETY AND SCOPE. I'M AFRAID I'LL HAVE TO PASS ON PRODUCING THIS ONE WITH YOU GUYS.
OH
26

...THAT'S WHAT HE SAID. NOW WHAT? WE ALREADY BOOKED LE STUDIO IN FRANCE!
WHAT ABOUT THE GUY WHO DID THESE ALBUMS FOR TINA TURNER AND THE FIXX, RUPERT HINE?
?!?!?!
HE'S A DANCE MUSIC PRODUCER!
HMMMMMM.
RUPERT, A SAVVY AND INNOVATIVE PRODUCER WHO ALSO WRITES, SINGS AND PLAYS KEYS, PROVIDES INVALUABLE INSPIRATION AS WELL AS TURNING THEM ON TO NEW IDEAS AND TECHNIQUES.
RECORDING CONTINUES THROUGH WINTER '89.
LE STUDIO BRINGS MIDNIGHT VOLLEYBALL GAMES, GALLONS OF BUG REPELLENT, AND THEIR MOST RELAXED SESSIONS IN SOME TIME. IT'S A MUCH LESS SYNTHESIZED, AND MORE THOUGHTFULL PRODUCTION.
"THE PASS" IS ABOUT SUICIDE, "RED TIDE" IS FRAMED BY A CALL FOR ENVIRONMENTAL RESPONSIBILITY, AND "WAR PAINT" LOOKS AT THE PERILS OF TEEN PRESSURE.
THE ALBUM, PRESTO, IS FINISHED AND RELEASED IN LATE 1989.
HOW'S THE PRESS THIS TIME?
BELIEVE IT OR NOT, ROLLING STONE GAVE IT THREE STARS! I BELIEVE THAT'S A FIRST... THEY'VE ALWAYS REVILED US UP TO THIS POINT!
WHAT ABOUT THE CHARTS? UM, NOT THAT I THINK SUCH AN ARBITRARY AND CORRUPT SYSTEM OF MEASURING POPULARITY MATTERS, MIND YOU. ONLY THE MONEY-CHANGERS REALLY CARE ABOUT THE CHARTS BUT, UH, I'M CURIOUS.
WELL, SINCE YOU ASKED, THE ALBUM'S AT #19, AND THE SINGLE* JUST POPPED INTO THE TOP 100.
THAT OUGHT TO MAKE THE LABEL HEADS AT ATLANTIC GLAD THEY PICKED US UP, AT LEAST.
*"SHOW DON'T TELL", ALSO AN UNDERPLAYED VIDEO.



WHAT ABOUT THE TOUR? I CAN ONLY DO SO MUCH WHEN IT COMES TIME TO DO THESE SONGS LIVE. I ALREADY USE THE MOOG PEDALS TO PLAY BASS-LINES ALONG WITH THE KEYBOARDS, TRIGGERING THE MIDI AND SINGING!
WE'LL HAVE TO DO WHAT WE TALKED ABOUT LAST TIME, A FOURTH MEMBER...
NOT A PLAYER, PER SE, BUT A TECHNICIAN* TO LOAD THE HUNDRED OR SO COMPUTER DISCS AT THE CORRECT TIMES SO WE CAN ACCESS THE SOUNDS FROM THE STAGE.
SAMPLING ALLOWS US TO MAKE OUR SOUND AS BIG AS POSSIBLE, BUT IT SURE IS A TREMENDOUS CHALLENGE TO MAKE IT ALL WORK!
* THEY REFER TO THEIR GHOSTLY EXTRA MEMBER AS "JACK SECRET".
WE REALLY MIXED UP THE INGREDIENTS THIS YEAR. NEW PRODUCER, NEW LABEL, NEW ROAD MANAGER, NEW LIGHTING DIRECTOR...
CHANGE IS GOOD FOR US! SINCE WE'RE NOT ABOUT TO CHANGE BANDMEMBERS, WE SWITCH AROUND EVERYTHING ELSE! IT WORKS... WE'RE STILL HEADLINING!
MOST OF THE CRITICS THOUGHT WE'D BE BROKEN UP OR PLAYING DIVES BY NOW, BUT THE PRESTO TOUR IS SHAPING UP TO BE OUR BIGGEST EVER. IT'S BEEN A JAGGED ROAD TO SUCCESS.
BUT THE REAL FANS HAVE SUPPORTED US ALL THE WAY.
HEAR HEAR!
THE TOUR IS, OF COURSE, A STONE SUCCESS. AFTERWARDS, IT'S TIME TO REJOIN THEIR RESPECTIVE FAMILIES. GEDDY AND NANCY STILL LIVE IN A QUIET MIDDLE CLASS NEIGHBORHOOD.
HEY, GEDDY, WHAT'S HAPPENING, EH? C'N I HAVE YOUR AUTOGRAPH?
SURE...
THIS HAPPENS EVERY TIME WE TRY TO GO OUT, LATELY! WE'RE SO VISIBLE AND KNOWN HERE!

HEY GEDDY, SIGN MY ALBUM!
YOU MUST BE RICH, MAN, CAN YOU SPARE SOME CASH?
I WROTE THIS GREAT SONG YOU GUYS CAN USE...
YOU GOT ANY GUITARS YOU AREN'T USING?
NEIL STOLE MY LYRICS, MAN, I KNOW HE DID...
THE LEES END UP MOVING TO AN AFFLUENT DOWNTOWN TORONTO FLAT, DUE MAINLY TO THE HANDFULL OF OVER-ZEALOUS AND PUSHY FANS.
IN 1991, ALEX AND GEDDY ARE WORKING ON SOME NEW SONGS, SITTING AROUND AN 8-TRACK RECORDER WITH A COUPLE OF GUITARS AND MIKES.
I'M OF THE OPINION NOW THAT TECHNOLOGY SHOULD BE USED AS AN ARRANGING TOOL RATHER THAN A WRITING DEVICE.
THE NEW MUSIC IS A CONTINUATION OF WHAT WE STARTED WITH PRESTO, KIND OF A REACTION AGAINST TECHNOLOGY. WE USED TO COME IN AND LOOK AT MOUNTAINS OF SYNTHESIZERS AND JUST DREAD WORKING WITH THEM AND THEIR ATTENDANT PROBLEMS!
SOON...
THIS IS THE TITLE I WAS THINKING ABOUT. IT'S FROM A SCIENCE FICTION STORY BY FRITZ LIEBER I READ 15 YEARS AGO CALLED "GONNA ROLL THE BONES". IT HAS NOTHING TO DO WITH THE RECORD, BUT I LOVE THE PHRASE.
IT'S BEEN SITTING IN MY NOTEBOOK ALL THESE YEARS WAITING FOR A HOME.
HMM. THIS SONG "HERESY", ABOUT THE COLD WAR.. IT MAY WELL BE OBSOLETE BY THE TIME THE ALBUM COMES OUT, THINGS ARE CHANGING SO FAST!

ROLL THE BONES IS OUT IN SEPTEMBER 1991, DEBUTING AT #3! IT'S A GOLD RECORD BY NOVEMBER, WITH THE TITLE TRACK AND THE SINGLE/VIDEO "DREAMLINE" PROVING TO BE RADIO AND TV FRIENDLY.
IN LATE OCTOBER, THEIR MONOLITHIC NORTH AMERICAN TOUR TAKES OFF, THE YEAR'S HOTTEST ACT (EXCEPT PERHAPS ZZ TOP'S ROLLING MARDI GRAS).
VINNIE MOORE BACKS UP ON SOME DATES, AND THE ROAD-SHOW CONTINUES THROUGH SPRING 1992.
WHAT MORE IS THERE TO SAY THAT WE HAVEN'T SAID ALREADY? FIRE UP THE CD PLAYER ALREADY, AND PREPARE FOR A RUSH!
EX-POSEURS
RUSH
FLY BY NIGHT
END

(continued from inside front cover)

Mother's Dead in San Francisco

I just finished your first issue on the Grateful Dead (RNR 45). I wonder how you are going to fit a band with soooo much history into just three issues, but I look forward to see how you do it. I have a few comments.

The Dead's first recording session was actually as the Warlocks on 11/3/65. They recorded *The Emergency Crew* demos at Mothers in San Francisco. You quoted from one of these songs "Can't Come Down." This was quite impressive. (However) Macon's Children is actually called Mason's Children. I found it interesting that you presented Garcia as being very anti-Bill Graham in the early days. I never thought of that perspective. Your comic was written in a personal style and I enjoyed it very much. There are two new Dead histories of sorts that readers may be interested in. Scott Allen has just published *Aces Back to Back: A Complete Guide to the Grateful Dead*, and former Dead keyboardist Tom Constanten has just released his autobiography, *Between Rock and Hard Places: A Musical Autobiodyssey*.

Rob Weiner
Lubbock, TX

The Last Word on Denis Kitchen (Hopefully)

Looking forward to Part 3 of Grateful Dead (RNR 47). Looking forward to *Grateful Dead Comix #5* — NOT! Can't wait for the continuation of Sink attack. One question, since Part 3 is the end, where will I find the conclusion to this fight?

Objectivity: you're both right, wrong and wonderfully humor/ous/less.

Revolutionary? Come now, your wide and changing format is interesting and, if successful, will you change your name to Bourgeois Comics?

Success is fleeting. A 3-part history of the Dead is about right. On the other hand, *Grateful Dead Comix*, although colored, is over-priced and pretentious and doomed to failure as even us hard-core dead heads have better use of $5. No fault of yours. Nowhere do I confuse the two. Even thought the "art" work is equally bad, one is in color, the other B&W. One is song hits, the other bio. Both are over-priced but one twice so.

Even though I await part three to complete the bio, I now wait to see how the battle goes more.

I think the both of you (D.K. & T.L.) are acting child-like, but the laughs I get were worth the $2.50. Maybe you can follow up with Legal Banter Comics #1!

Send a copy of this to D.K. if you think he can see the humor. Maybe I am the only one with the $20, but I think I am the only person stupid enough to have bought Grateful Dead (Comix) 1 thru 4. Although the cover of #1 is true art and the rest novel, the following is redundant. In over 35 years of comic buying, I've never bought comics for the art — although it don't hurt.

Dennis Sheldon
Grand Ronde, OR

If it wasn't infinitely clear that Kitchen is a hopeless hypocrite hell-bent on supporting whatever position benefits his bank account most at a particular moment, this should end all speculation. In 1982 (before he became "Mr. Licensing") Kitchen published a comicbook called *Bop*. In it, there was a story called "Much Too Much," an *unauthorized biography* of Jerry Lee Lewis. Of course, now that Disney (a.k.a. Hollywood Publishing) has offered Kitchen a ton 'o cash to reprint *Grateful Dead Comix* in book form, suddenly unauthorized bios become "callous exploitation" which are "confusing the marketplace." And so it goes.

Excerpt from Kitchen Sink's *Bop*.

Revolutionary Comics welcomes questions, comments and criticism from our readers. Address letters to: Revolutionary Comics, 3841 Fourth Avenue #229, San Diego, CA 92103.

Coming Next Month

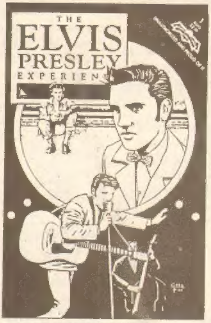
REVOLUTIONARY COMICS INC.

ROCK N' ROLL COMICS #50
BOB DYLAN

(Part 1 of 3-part series)

Written by Jay Allen Sanford
Art by Blackwell

This covers Dylan in the 60s as he establishes folk-rock and creates a new medium for protest in American society. Probably one of the most unique performers of our times, Dylan takes a major role in molding the attitudes and opinions of the sixties.



THE ELVIS PRESLEY EXPERIENCE #1

(7-part series)

Written by Herb Shapiro and Todd Loren
Art by Mike Sagara

In the same way that *The Beatles Experience* was a milestone for rock bio, we intend to create a linear study from the early days of Elvis' childhood to his death and subsequent apparent Godhood. This issue: Elvis the Boy/ Young Man.

THE LED ZEPPELIN EXPERIENCE #1

(5-part series)

Written by Spike Steffenhagen
Art by Scott Pentzer

The blues rock sensation of the seventies currently enjoying a tremendous resurgence in popularity, Led Zeppelin set things in motion which led to the current heavy metal phenomenon of today. This issue focuses on the early days of The Yardbirds, Jimmy Page's first band, and the initial formation of Led Zeppelin.

Subscriptions: 1-612-882-0252 ; Wholesale (10 or more per title): 1-800-765-2669

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2984 ALICE COOPER
I'm With Stoopid

2863 BLACK SABBATH
Original Group

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Riders On The Storm

2633 GUNS 'N ROSES
Barbed Wire Skull

2060 JIMI HENDRIX
Radio

1538 KISS
Destroyer

2474 LED ZEPPELIN
Black S.S. Full Color

3091 OZZY
Blizzard Of Ozz

2861 QUEENSRYCHE
Empire

3121 S.R. VAUGHAN
Airbrush Photo

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3000 **ANTHRAX** Killer B'S
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3157 **DEF LEPPARD** Let's Get Rocked
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2881 **DON DOKKEN** Photos
2641 **DOORS** Dance On Fire
2714 **DOORS** Morrison/Flames
2722 **DOORS** People Are Strange
2991 **EXTREME** Hand Photo
2992 **EXTREME** Varsity
3097 **FAITH NO MORE** New Logo
2327 **FAITH NO MORE** Real Thing/Group
3155 **FASTER PUSSYCAT** Cat In Can
3153 **FOUR HORSEMAN** Known By Many
2860 **GRATEFUL DEAD** Spiral Bears
2266 **GRATEFUL DEAD** Still Dead
2555 **GRATEFUL DEAD** Walking Dead
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2982 **GUNS 'N ROSES** Bloody Logo
2551 **GUNS 'N ROSES** Broken Heart
3080 **GUNS 'N ROSES** Civil War
2859 **GUNS 'N ROSES** Four Aces
2893 **GUNS 'N ROSES** Impaled Skull
2933 **GUNS 'N ROSES** Skeleton With Gun
3103 **GUNS 'N ROSES** U.S. Tour 91
3032 **GUNS 'N ROSES** Use Your Illusion
2289 **HANOI ROCKS** Band Photo
2885 **HEART** Group
1195 **IRON MAIDEN** Live After Death
2621 **IRON MAIDEN** Tailgunner
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3164 **JIMI HENDRIX** B+W Photo
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1807 **JOAN JETT**
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1756 **KISS** Portrait/Makeup
1755 **KISS** Rock & Roll Over
2962 **L.A. GUNS** Ballad Of Jayne
2925 **L.A. GUNS** New Lp Cover
3104 **L.A. GUNS** Pryamid
2890 **L.A. GUNS** Vampirette
1267 **LED ZEPPELIN** 1st Lp Cover
2542 **LED ZEPPELIN** Hammer Of Gods Ii
1269 **LED ZEPPELIN** Houses Of Holy
2130 **LED ZEPPELIN** Old Man With Cards
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2864 **LITA FORD** Guitar Photo
3068 **LYNYRD SKYNYRD** Colored Album
1823 **LYNYRD SKYNYRD** Skull/Flag
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3145 **MEGADETH** Vic Goes To Hell
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1073 **METALLICA** Damage Inc.
1667 **METALLICA** Justice
1074 **METALLICA** Kill 'Em All
1568 **METALLICA** Lightning
1075 **METALLICA** Metal Up Your Ass
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2120 **METALLICA** Photos Lp'S On Back
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1072 **METALLICA** Puppets
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1718 **METALLICA** Shortest Straw
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2867 **MOTLEY CRUE** Bad Boys
2347 **MOTLEY CRUE** Ball & Chain
3131 **MOTLEY CRUE** Caricature
3085 **MOTLEY CRUE** Decade Cover
3087 **MOTLEY CRUE** Decade Group
2602 **NINE INCH NAILS** Group Shot
3059 **NIRVANA** Logo
3107 **NIRVANA** Never Mind
3075 **OVERKILL** Blood Money
2975 **OVERKILL** Horrorscope
3090 **OZZY OSBOURNE** Decaying Face
1702 **OZZY OSBOURNE** Lp Cover/Wicked
2985 **OZZY OSBOURNE** No More Tears
3072 **OZZY OSBOURNE** Ozzy Cross
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3092 **OZZY OSBOURNE** Tribute
3158 **PANTERA** Vulgar Display
3106 **PEARL JAM** Lp Cover
1762 **PINK FLOYD** Momentary Lapse
1571 **PINK FLOYD** Wall
2948 **PINK FLOYD** Wall Collage
2614 **POISON** On Tour/Group
3110 **QUEENSRYCHE** Cartoon
3159 **QUEENSRYCHE** Dollar
3113 **QUEENSRYCHE** Empire Photo
1732 **QUEENSRYCHE** Mind Crime
2986 **RANDY RHOADS** Photo
1214 **RANDY RHOADS** Solo
3098 **RUSH** Collage
3100 **RUSH** Roll The Bones
1808 **SAMANTHA FOX** Sexy Shot
3095 **SCORPIONS** Women/Scorpion
2201 **SKID ROW** Across U.S.
2836 **SKID ROW** Can You Scream
2279 **SKID ROW** I Survived Live
2969 **SKID ROW** Monkey
2888 **SKID ROW** Slave To The Grind
2550 **SLAUGHTER** Band Photo
2367 **SLAUGHTER** Group Shot
2273 **SLAUGHTER** Lp Cover
2833 **SLAUGHTER** Portraits
2850 **SLAYER** Crucified Skeleton
2477 **SLAYER** Eagle Logo
3101 **SLAYER** Hell Awaits
3088 **SLAYER** Impaled Heads
3099 **SLAYER** Live Undead
2411 **SLAYER** Root Of All Evil
2520 **SLAYER** Seasons In Abyss
3150 **SLAYER** Siamese Twins
2205 **SLAYER** South Of Heaven
2944 **SLAYER** War Ensemble
2658 **SMITHS** Group
3093 **SOUNDGARDEN** Badmotorfinger
3163 **SPINAL TAP** Break Like The Wind
2878 **STEVE VAI** Photo
2886 **STEVIE NICKS** Portrait
2620 **STEVIE RAY VAUGHAN** In Step
2618 **STEVIE RAY VAUGHAN** Logo
2723 **STEVIE RAY VAUGHAN** Memorial
2757 **STEVIE RAY VAUGHAN** Scribble Photo
2348 **TESLA** Live
3120 **U2** Car
3148 **U2** Crowd Photo
3154 **U2** Everything You Know
1759 **VAN HALEN** 5150
2983 **VAN HALEN** Carnal Knowledge
1649 **VAN HALEN** Eddie
2635 **VAN HALEN** Heaven Help Us
1647 **VAN HALEN** Ou812
3065 **VAN HALEN** Poundcake
2554 **WARRANT** Taste So Good
2845 **YES** Relayer
3111 **ZAKK WYLDE** Photo

JERSEY SHORTS
$20 - M,L,XL

1002 **AC/DC**
1007 **AEROSMITH**
1004 **ANTHRAX**
1019 **EXODUS**
1018 **GRATEFUL DEAD**
1006 **GUNS 'N ROSES**
1005 **MEGADETH**
1000 **METALLICA**
1001 **MOTLEY CRUE**
1010 **POISON**
1008 **SLAYER**
1013 **TESTAMENT**
1015 **VAN HALEN**
1011 **WARRANT**

BASEBALL CAPS $12

1000 **AC/DC**
1032 **AEROSMITH**
1001 **ANTHRAX**
1045 **BLACK CROWES**
1017 **DEF LEPPARD**
1018 **EXODUS**
1064 **EXTREME**
1046 **FAITH NO MORE**
1072 **FIREHOUSE**
1035 **GRATEFUL DEAD**
1006 **GUNS 'N ROSES**
1048 **IRON MAIDEN**
1056 **J. ADDICTION**
1009 **KISS**
1042 **LED ZEPPELIN**
1016 **MEGADETH**
1012 **METALLICA**
1028 **MOTLEY CRUE**
1021 **PINK FLOYD**
1014 **POISON**
1077 **PRIMUS**
1068 **PUBLIC ENEMY**
1075 **RUSH**
1063 **SEPULTURA**
1047 **SKID ROW**
1061 **SLAUGHTER**
1015 **SLAYER**
1040 **S. TENDENCIES**
1034 **TESTAMENT**
1031 **WARRANT**

PHOTO SILK FLAGS
$12 - 4'x4'

5052 **AC/DC** Razors Edge
1034 **ANTHRAX** Not man
1005 **DOORS** Morrison
5051 **FAITH NO MORE** group
5059 **GUNS 'N ROSES** Barbed Wire
5069 **GUNS 'N ROSES** Illusions
1036 **KISS** Destroyer
1009 **LED ZEPPELIN** Swan
5061 **MEGADETH** Rust In Peace
1012 **METALLICA** Justice
1013 **METALLICA** Lightning
5037 **MOTLEY CRUE** Dr. Feelgood
1014 **OZZY OSBOURNE** No Rest
1015 **PINK FLOYD** Wall
5046 **POISON** Flesh & Blood
5020 **RUSH** Star
1056 **SKID ROW** Group
5039 **SLAUGHTER** Group
1031 **SLAYER** Logo
5064 **S. TENDENCIES** Group
5053 **TESTAMENT** Souls
5060 **WARRANT** Cherry Pie

SWEAT PANTS
$25 - M,L,XL

1002 **AC/DC**
1007 **AEROSMITH**
1004 **ANTHRAX**
1019 **EXODUS**
1018 **G. DEAD**
1006 **GUNS 'N ROSES**
1005 **MEGADETH**
1000 **METALLICA**
1001 **MOTLEY CRUE**
1010 **POISON**
1008 **SLAYER**
1013 **TESTAMENT**
1015 **VAN HALEN**
1011 **WARRANT**

EMBROIDERED PATCHES $3.50

1213 **AC/DC** Thunder
1199 **AEROSMITH** Wings
1064 **ANTHRAX** Logo
1196 **EXODUS** Logo
1222 **EXTREME** Logo
1146 **GN' ROSES** Double Gun
1100 **GN' ROSES** Logo
1215 **JANE'S ADDICTION**
1184 **IRON MAIDEN**
1019 **KISS** Logo
1127 **L.A. GUNS**
1022 **LED ZEPPELIN** Logo
1024 **MEGADETH** Logo
1026 **METALLICA** Logo
1028 **METALLICA** Puppets
1209 **MISFITS** Logo
1193 **MOTLEY CRUE** Dr.
1090 **OZZY** Logo
1176 **PINK FLOYD** Logo
1034 **POISON** Logo
1230 **RUSH** Logo
1131 **SKID ROW** Logo
1207 **SLAUGHTER** Logo
1038 **SLAYER** Logo
1231 **SOUNDGARDEN** Logo
1057 **S. TENDENCIES** Logo
1177 **TESTAMENT** Logo

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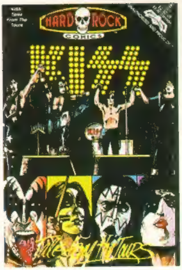

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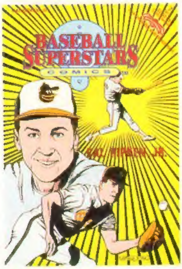

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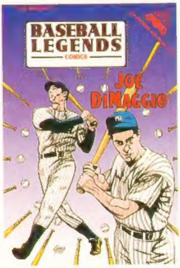

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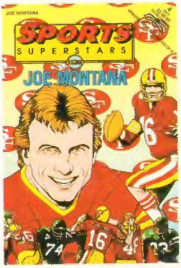

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